

THE ETUDE

Music Magazine

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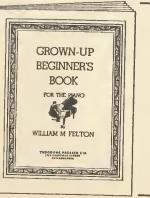
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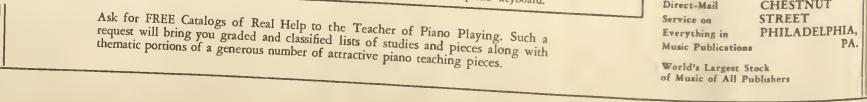
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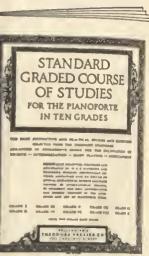
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AUGUST, 1936

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Music Magazine

A MONTHLY JOURNAL FOR TEACHERS, STUDENTS AND ALL LOVERS OF MUSIC

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JAMES FRANCIS COOKE
Associate Editor
EDWARD ELLSWORTH
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The World of Music

Interesting and Important Items Cleamed in a Constant Watch on
Happenings and Activities Pertaining to Things Musical Everywhere



DIMITRI
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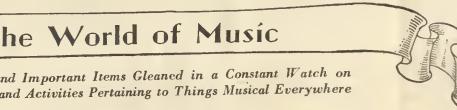
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Make "Music, Heavenly
Maid," Your Inamorata!

(Continued on Page 526)

MUSIC AXIOM FOR AUGUST

Page 479

MUSIC STUDY EXALTS LIFE

The Magic of the Blue Danube

ANYONE who can change the color of a river must be a very great genius. Johann Strauss did not do this in fact, but he did it in the minds of millions of people. We have traversed the Danube for hundreds of miles, from Regensburg to Budapest, and blue is the color we never yet have seen. Mostly it is yellow. At Passau two other streams, one green and the other black, pour into it; and for some distance there is the phenomenon of a river with three distinct ribbons of color. But that did not make any difference to Johann Strauss, Jr. In his dream mind the Danube was blue, and blue it remains. From Passau down to Vienna the Danube is perhaps more beautiful than the Rhine, as it has something of the majesty of our Hudson plus the romance of ruined palaces high up on the forested mountains. We hope that you will make this trip some time, as it is unforgettable.

Johann Strauss, Jr., was born on October 25 of 1825, in Vienna. And what a Vienna that was for musicians, with its memories of Haydn and Mozart, and hundreds of other lesser masters, and with Beethoven and Schubert at the zenith of their careers. His father was the most famous writer of waltzes in Europe. He composed over one hundred and fifty of these charming dances. If he had never had a son, these waltzes might be still widely performed. Fate, however, played a curious trick upon Johann, I. His own

son was destined to eclipse him. This was not by any means the father's fault, as he tried to throw every crooked stick possible in the way of the son's becoming a musician. But the Gods of Destiny were "ha-ha-ing" in their sleeves. In fact the elder Strauss, who had himself met with stern parental obstacles, tried to do everything to keep his three sons, Johann, Eduard and Joseph, from becoming musicians.

As a child, we saw Edward Strauss conduct in New York. After the manner of the family, he stood, fiddle in hand, playing part of the time and then conducting with his bow. He seemed to become physically a part of the music. As he swayed with the rhythms, the audience caught the intoxication of it all; and soon the vast auditorium was bound as though in the embrace of some mystical power. Sousa, with his imminable marches, the only one whom we can compare with the Strauss tradition.

How did Johann II get his education? Naturally, his mother encouraged him. He made a secret arrangement with the concertmaster of his father's orchestra to teach him; and he paid for these clandestine lessons with the little fees he received from teaching piano playing to some pupils. Among them was the very stupid son of his tailor.

Johann's teacher insisted that he practice before a large mirror, so that he could see how he appeared to an audience. Once, while he was thus engaged, his father entered the room and was furious when he found that his son could play. Later, however, he was reconciled until he had the tragic realization that the son was so amazingly gifted that his own fame was in jeopardy.

At his father's death at the age of forty-five, the fame of the "Waltz King" was already firmly established, and

Johann II consolidated his orchestra with that of his father and toured Europe. For ten years he played at the summer concerts at Petropavloski Park in St. Petersburg (Leningrad). In 1863 we find him Director of the Court Bands in Vienna, the height of his official career. This was the most brilliant musical position of its kind in Europe.

On the advice of Offenbach, he took to writing comic operas. His "Die Fledermaus" is a classic of its type. No more delightful operetta has ever been written. He lived and breathed the dreamlike artist's life of Vienna. More than any other composer, he has translated the spirit of the radiant Viennese life of that day.

One night he came upon a forgotten poem by Carl Beck, *An der schönen blauen Donau*. Having no paper at hand, he wrote the themes upon his cuffs. His wife, it is said, preserved them from the laundry.

The *Wiener Männergesangverein* (Vienna Male Singing Society) had obtained a promise from Strauss to write a work for the organization. Therefore, at a concert of this Society in the Diana Saal, the waltz was first performed on February 13, 1867, nearly seventy years ago. Yet, when we hear it to-day, it seems as fresh and vernal as though it had been just composed. To Strauss, however, it was only another waltz—one of the four hundred he wrote. In that year he went to Paris and did not even bother to put it on his public programs. At a private concert the waltz created a furor, and the popularity of Strauss soon eclipsed that of the French (Alsatian) Waldeufel.

Probably as long as music lasts the spirit of Strauss will live in his waltzes, particularly *The Beautiful Blue Danube*. Seidl, Nikisch, Thomas, Toscanini, Stokowski, Brahms, Wagner, and Rachmaninoff, all have paid their tribute to its magic. Once, as a boy at Brighton Beach, where Seidl conducted the Metropolitan Opera House Orchestra, we heard the great Wagnerian conductor say to Victor Herbert, then recently imported as violinist in the orchestra, "Warum trinkt man Schnaps wenn wir *Die Blaue Donau* haben?" (Why does anyone drink whiskey when he can have *The Beautiful Blue Danube*?)



Johann Strauss II, at his work desk



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Day's End on the Farm



Zenna Anderson

adelphia, from Chicago to Berlin.

Talk about seven league boots! This is the day of seven thousand league boots. The music lover and the music student on the farm, with a weekly automobile run "to town" for a lesson (from a teacher who to-day is probably far better equipped than were the better metropolitan teachers of twenty-five years ago), now can have the most enviable opportunity for progress. Thousands of students are taking advantage of this, and we hear of musicals given by neighborhood groups that sound very much like those of the great music centers.

Yet there still are thousands and thousands of melodians and parlor organists on American farms, and they are warmly and properly loved. "Pop" comes in from the fields and picks out a few tunes. There may be callouses on his hands, but there are no callouses on his brain or on his soul. His love for beauty may be elementary, but he finds more joy in *Money Musk*, *In the Gloaming*, and *Bouldah Land*, than in the tired ears realize in the "Fire Bird" or "Faded and Weakling."

The picture on the front cover of this issue is graphic and real. The artist, Miss Zenna Anderson, of Lincoln, Nebraska, was born nineteen years ago, in Holdrege, Nebraska. Her grandmother was a native of Sweden. Miss Anderson, from her childhood, has been especially gifted in drawing and painting. She studied at the Barnard School for Girls, in New York City, and also (1934-1936) at the Art School of the National Academy of Design, under Charles C. Curran, Karl Anderson and Charles L. Hinton, specializing in portraiture. She has shown canvases in the last two annual exhibitions of the Allied Artists of America, in New York City.

The portrait on our cover, by Miss Anderson, is that of a Nebraska pioneer, Mr. Ernie Paine, painted in his farm home near Lincoln. The original is in oils in full colors; and it is 2 feet 11 1/2 inches wide and 3 feet 3 1/2 inches long. The *Etude* is particularly pleased to present this work of a girl in her teens, first because it has attracted very favorable attention from artists and second because the painter has worked all her life under extraordinary difficulties. Miss Anderson has not walked, from birth. Despite this handicap, she has developed her gifts in an exceptional manner, and has cultivated a disposition that has made her famous for her happy smiling good nature. She is very fair, with blond hair. She spends most of her time at her easel and also takes a very keen interest in listening to concerts and operas. Hers is a record of achievement which is in line with the ideals that *The Etude* always has promoted; and we are therefore very glad to acquaint our readers with the work of Miss Anderson.

This is the day of giant political activity. No matter which party you favor, if you are a teacher the article on Page 525, entitled "The Hour of Great Campaigns," may be profitable to you.

Listen to Your Own Voice

NOT so very long ago we heard an excited teacher giving a lesson to a nervous little pupil, and we concluded that one of the reasons why that particular teacher had not met with success was that the teacher's voice was inaudibly irritating and disagreeable. Every time the pupil made an error, the teacher literally exploded vocally, in tones that were enough to disturb the pupil's poise for the rest of the lesson.

Every teacher should remember that his job is to get results, not to make an exhibition of his temper.

Very few people ever think of listening to their own voices. Probably you have never heard a fine reproduction of your own voice as, for instance, the voice of a great moving picture star is reproduced. If you did, you might get a shock you would not soon forget.

Some years ago a vocal teacher in Italy suggested a method which one might employ to get a little nearer to the effect. He flattened out each hand and then put the right hand in front of the right ear, at right angles with the head, and the left hand in a similar way in front of the left ear. With such a device the acoustical effect produced when speaking is quite different to the individual than when he hears his voice without such a means.

An American teacher sought to improve upon this plan by taking a piece of cardboard two feet square and cutting a hole into which the pupil inserted his face, leaving the ears behind the cardboard. When the speaker or singer employs this kind of baffle-board, the voice sounds quite different, and what one hears is far more like what others hear.

The teacher's voice should be agreeable, firm, clear and never irritating.

Pebbles or People

THE horror of much modern education is regimentation—the unthinkingly stupid idea of trying to make each individual as much like another individual as possible. Mass education has been responsible for much of this. It presupposes such an asinine theory that every child, because of the divine philosophy of equal rights, has therefore equal capacity, and that each child should be given a pedagogical drab as nearly like that of every other child as is imaginable. Of course all sane teachers have been fighting this; but there are economic and social conditions which erect barriers, before which the efforts of the teachers become like a snowball barrage against a concrete steel fortification. The City Fathers have just so much to spend, and Mr. George Washington, Mrs. Tim O'Hooligan, Mrs. Antonio Salutati and Mrs. McLipstein all are positive their children have the same receptivity as all others and therefore should have the same schooling in everything.

These fallacious forces turn the wheels of the great educational factories and succeed in filling the world with an over production of nonentities who combine in future years to make life more and more difficult.

We once saw a machine that made pearls so like the real gems that they were hardly distinguishable. It turned them out by the million. In a week or so they looked just like pebbles. Listen, you music teachers, to the words of the dramatic producer, Max Reinhardt, who writes in "Le Mois" of Paris:

"There are no two human beings who resemble each other. Yet men are squeezed between the grindstones of life, shaken and tossed about, until they become as round and polished as pebbles we so greatly admire on the sea shore. All are equally insignificant and their polish is acquired at the expense of personality."

Pebbles or people—which?



JASCHA HEIFETZ

What Makes a Good Violinist

A Conference With the Eminent Virtuoso

Jascha Heifetz

Secured Expressly for THE ETUDE MUSIC MAGAZINE

By R. H. WOLLSTEIN

THERE IS BUT ONE big problem confronting all violin students: that is, how to play well. I only wish the problem could be solved as simply as it can be stated. It is when you go a bit farther, though, that you begin striking difficulties. What constitutes the alpha and omega of good playing? To others it means violin virtuosity; to others, soulful interpretations—or, even a chance to show what they can do. To the real student, however, good playing means a little of each of these things, and something more than all of them: it means the ability to express the music of the violin in a natural way, and individually. To aim at this goal, the violinist must first know himself. He must know what he can do and what he can't.

To my mind, the chief difficulty besetting the path of violin students is that they want to "be somebody" in the shortest possible time. Ambition is a natural, admirable quality; but like everything else in life, it must be tempered with good sense. There are some violinists who, for all their hard work, never will "be somebody"; for the sole reason that nature has denied them the necessary gifts. I suppose it sounds a bit discouraging to say this, but it is a fact. All of us know it, and it would be a mistake to try to gloss over the fact.

On the other hand, there are always students who might "be somebody" if only they got the chance. By getting the chance I mean that they do not have a sponsored start and a fast start; but, by giving an earnest student the proper chance to make something of himself, I mean that he should be given every opportunity, first, to discover himself to himself; and, second, to develop slowly, thoroughly, and according to his own individual talents. For example, a violin student who believes he will easily be flattered to the point where he believes himself ready for bigger things than he really is able to accomplish well. The worst form of such flattery, of course, is the proud comment of friends and relatives that he is "the next Paganini." There is another form of false encouragement, however. Unfortunately, this is administered

largely by teachers. The teacher who allows his student to play show pieces and difficult cadenzas at a time when he should be mastering correct scales, is doing the zealous young spirit in his care an incalculable harm. And so, to come back to what I first said about knowing one's self, I believe the best form of development lies in allowing the student to feel his limitations as well as his strong points. In the end, this will do him the most good.

The Full Technique

THE PURELY TECHNICAL side of violin playing is something that one thinks to talk about in more general ways. On the general side, technique means the faultless manipulation of bow and strings; individually speaking, technique means the overcoming of the individual's particular problems. And since no two students' problems are exactly the same, it is necessary to lay down any definite set of rules for all violinists to follow. I believe, though, that every musical person is born with two different kinds of musicality. First, there is the desire for music itself; and second, a very definite knack or aptitude for some special form of musical expression. Some are born with natural talents for the romance; others are born conductors; a third set have an inherent gift for the violin. This has nothing whatever to do with being musical. It is an entirely additional faculty; and the utmost care must be exercised, in the education of musical children, to see to it that the proper talent is developed.

The first step in technical development, then, is to make sure of the student's natural gifts. Perhaps the little boy, whom you are training to be a violinist, would make a brilliant pianist if he got the chance; while his sister who sits at the keyboard playing his accompaniments, should really be learning to draw a bow across the strings. How are you to know? It is hard to put into words any exact and fool proof method for detecting violinistic ability; but the experienced violin teacher ought to be able to tell very easily. The

student's individual way of handling the bow and strings, his personal interpretation of even the simplest melody, his tone—each and all of these may convey to the alert and trained ear whether or not the little violinist is naturally violinistically endowed.

If one is talking of a formal method of education, the question of inborn talent is, perhaps, not so important; although, even in this case, it is always better to train a young one along the lines of his natural endowments. But for one who wishes to "make something" of a musical child, it is important to satisfy the student's desire whether this little violinist is really a violinist at all, or not. If he is not, then the kindest method of procedure is to discourage him. Let him try his hand at some other instrument, until it is discovered exactly what his talents are. There is a greatly marked difference between ability and viability; and there is great value in healthy guidance into the correct field of effort. It can save a person a great deal of heartache later on in life.

The Proper Aim

WHY IS YOUR PUPIL learning the violin? That is a very wholesome question. If he is learning it simply as a bridge into music, your task will be quite different than if you are training a prospective virtuoso. In either case, however, a great deal more stress than is usual should be laid upon the student's violin study. I find, regrettably enough, that this most vital point is likely to be passed over all too casually. I have been working the violin all my life, and I still feel that I am but a student of my instrument and very far from my goal. Other students, however, seem to have a much more definite idea of what they want to play like me. I know that this is meant kindly, and, of course, it is gratifying to hear; but in all appreciation for a well intended compliment, I think it is a wrong way to go to work. Nobody should want to play "like" another person. The best anyone can hope for is to play excellently. It is only natural,

perhaps, to look upon the more successful executives as models, but never should one copy another violinist's work. To copy is to admit the defeat of one's own individuality. I would rather hear a young student play an interpretation that he has thought out himself, though it may be far from perfect, than to hear him try to duplicate the performance of the greatest master in the world.

A thorough foundation can go a great way towards doing away with this tendency to try to make effects the way a ranking virtuoso does. I often compare the training of the violinist to that of a violinist's training that I got at the Conservatory of St. Petersburg. We had to pass an entrance examination before we were admitted for study, and the test was—what do you suppose? Not the Mendelssohn "Concerto"; or the Bruch *Variations*; but scales. There is a great deal of truth in this. There was a ability to play a great scale. And throughout all the years of our study at the Conservatory, first study was laid on just this basic mastery of violin technique. Even now, I still practice scales every day of my life. If I can play scales as they should be played, the rest of my violin playing will be easier. At times, however, I have only fifteen or twenty minutes at a time in which to practice, between trains or bus schedules. I devote that time entirely to scales and technical exercises. I play scales slowly, then more quickly, then very quickly indeed. I practice scales in different thirds, in sixths, in octaves and so on. I play them *leggato* and then *staccato*. I practice them on different strings. I was taught in it heartily. Therefore I am somewhat amazed when young students come to me for auditions, and tell me that they have never played fingered intervals.

Sincerity First

WHEN A CANDIDATE comes to me for an audition, I ask him what he has prepared. In nine cases out of ten, he mentions some immense and impressive concert piece. Then I ask him to play me a

scale. He always looks a little astonished. I rate his ability, then, according to the way he can play that scale. If the scale sounds as it should, then the artist is defective; but if he can do it, if the scale is perfect, I tell the young man to go home and learn how to play, and to come back to me one day when he knows more about violin playing.

I do not mean to be heartless, disengaging, but the practice involved here is greater than any one student's career. It seems to me that a plunge into the most profound sublimities of music without due apprenticeship in the humbler regions amounts to a bluff. I am sure it is not meant to be, but that is what it is, and a bluff is at its most dangerous. If there is anything lofty and sincere left in life, it must be art. That is why I do as I do, even at the risk of being thought queer.

In all truth, though, it is not severity, but plain practice, that counts. The young man comes equipped with a great covering—a smile at the concert platform and audiences; and audiences are the best barometers in the world. You simply cannot deceive an audience as to musical sincerity. Not every individual in that large group can be expected to know what constitutes

good violin playing, but the group as a whole does know. They feel, in some mysterious way, whether the artist is giving them his whole truth or whether he is bluffing.

For practical purposes alone, then, a solid foundation is necessary. But I do not counsel it merely for its practical advantages. One cannot ever hope to play well without paying considerable strict attention to the elementary principles of violin study. Let me give a more detailed picture of my own student days in Russia. I began playing the violin before I was five; and my father was my first teacher. Later, I had a professional teacher, and then a series of teachers, and when I was eight was admitted to the Conservatory of St. Petersburg, the name of which was changed to Petrograd during my time there. At eight I had learned how to play scales, and that was a point in my favor. We seek to make the violinist a good technician, pianist, viola player, chamber music player, orchestral player, sight reading, musical history, and general educational subjects. There was also compulsory attendance at performances of opera and concert. There were six years of this curriculum before graduation. That

No Short Cuts to Art

BAD PREPARATION is the system of smattering the fundamentals and trying to break into show pieces at the earliest possible moment. I am sorry to say that this sort of background is still to be found among American students. Perhaps a certain native overoptimism is responsible for it. We have had such wonderful results from the "quidnunc" policy in other fields of endeavor that we seek to apply this also to music, to music as well as to other arts as well, neglecting the fact that art is perhaps the one field where it can be done. Talent must be solidly formed; and the growth of art must be slow and unforced. Who would like to see the twenty-five-year-old house a foundation upon which were built? Insecure? I rather think not. Then do not run the risk of becoming a violinist who tries to play twenty-five flute flencies on a foundation of shaky scales.

As to practicing methods, I believe in the old-fashioned system of working at scales and exercises first, and then working over the pieces when the fingers have been warmed and limbered up. I know that some

musicians advocate playing the pieces at once while the energies are freshest, and doing the muscle work afterwards, but I think that is a mistake. Polish up the foundation first. If you find that you are steadily practicing tires you, then discontinue practice, resting a while, and then going at the piece when you feel in better form. Never begin on pieces from a "cold start." Work on simple exercises, arpeggios, trills, and then begin your musical interpretations. Do not listen only to your beautiful tone, and all the things you know you do well. Cultivate the sort of critical ear that will hit at once upon the things that you do not do well. Those same things will need practice. Always begin by working at a slow tempo. No matter how well you played a passage yesterday, take it slowly again when you tackle it to-day. It is a simple thing, then, to increase your speed—simply having to go back and correct new errors. And remember that good violin playing is built upon the firmest possible foundation. You cannot give yourself genius; but you can assure yourself of honest, thorough musicianship, if you follow diligently a well mapped course.

The Etude Fifty Years Ago

By W. Francis Gates

as near the truth as I know.
Yours truly,
Theodore Presser."

All of this is still true, as to musicians and technique, as it was half a century ago.

On founding *The Etude*, Mr. Presser called to his aid the best contemporary music-literary talent of the country. Among these, the most prolific were W. S. Mathews, James G. Humeke, John S. Van Clief, George C. Fillmore, and D. D. A. Payne. Mr. Mathews, a polyglot, wrote in himself, and Mr. Humeke furnished the literary brilliance. Mr. Fillmore, later of Pomona, California, dealt in harmony and in history, his books being published serially in *The Etude*.

Aided by the brilliant corps of writers whom he interested in the production of *The Etude*, ever since 1883 that journal has proved of incalculable value to the musical atmosphere of this and other countries. It is the best journal of the best analytical, critical, and music-educational thought of that long period, and I look back with pleasure to my association with its proprietor and its several editors.

Sage Counsel

MRS. PRESSER'S tenor and pointed style is pictured in a letter he wrote to me dated May 23, 1887, I am sure, to himself in the matter of different styles of technique and their proponents; whence he wrote, in part:

"When doctors disagree we must use our own judgment. This is especially true of piano playing—where all roads lead to Rome. The great trouble with writers on this subject is that they see everything from their own point of view. If they have a soft hand and are endowed with a poetical nature, they cry down Czerny; if they have a hard, unyielding hand with a sharp ear and are full of energy, then everyone who comes along as pupil must swallow tail after tail of Plaids, Czerny, Kohler, etc.

"And so it goes. There is not a perfect road to pianistic fame. We must take that road which nature intended us to go on. The road to poetry, tread the even path along the direct road; swim, crawl, ride or take a cross-cut, by way of the wilderness—and never see dry light again. This, I fear, is giving you poor satisfaction all around; but it is

admitted as 'Technique' and 'Technician'. The former was a piano, later developed by A. K. Virgil, so that each key gave a tone on the way down and another on the way up. The Technicon of Mr. Brothord was a little hand gymnasium with all possible wrist, hand and finger gymnastic apparatus.

that the Musical World Did

CURRENT NEWS of the month was I find omitted. In those early issues I saw first mentioned the name of some of which is summarized below. German Opera was reigning at the new Metropolitan Opera House, where Anton Seidl was taking his farewell. . . . Current realists were Emanuel Moor, Geraldine Morgan, Fannie Bloomfield-Zeisler, Adele Aus der Ohe, Walter Damrosch has begun directing German Opera at the Metropolitan Opera . . .

(Continued on Page 530)

gave us a good preparation for later work.

THE ETUDE

The Story and History of Gounod's "Faust"

By the Noted French Pianist, Lecturer and Teacher

Maurice Dumesnil

AMONG ALL the legends which have been handed down to us from the Middle Ages, none ever made so great an impression on the public as large as that of Doctor Faust. The name has been immortal. It was, at first, a success of curiosity; but it has endured, and time apparently has no action upon the fascination exercised by this story. Even to our day, the sole name of "Faust" seems a wand of magic power of evocation, and it resists the efforts of everyone under its influence.

But, the question arises, who was Faust, this queer character? Did he ever exist "in flesh and bones," or was he only a myth invented by the imaginative and mythic brain of some medieval story writer, at a time when the world was still in the grip of the Devil?

It is quite to answer this question precisely. Faust is not an imaginary character, and his story is not fiction. He was in reality a doctor and a great adept of alchemy and occultism. A cast of the play was held for the Emperor of Germany during the XIX century, when the bulk of the people considered scientists as suspicious human beings endowed with miraculous gifts and cultivational relations with mysterious psyches.

Dr. Faust's life seems to have been a colorful and interesting one. After many years spent in the search of the philosopher's stone, he traveled extensively all over the country, and from cities to villages, organizing meetings during which he exhibited his knowledge of alchemy and mysticism; and above all, he interested and lured into his son a legend inventing the delightful silhouette of *Marguerite*, who perished, in the authoritative "Revue des Deux Mondes," an article from which these selected excerpts will prove particularly entertaining:

"The aria which Faust sings 'sounding in the first act' is sort of little pastoral symphony announcing the coming of dawn, and a morning chorus which sung back stage."

"The aria in which Faust endeavors to express the delight brought to him by the appearance of Marguerite shows nothing comparable apart from a discreet accompaniment in which one can distinguish a violin solo following the outline."

"The ballad of the spinning wheel has absolutely no melodic character."

"The role of Mephistopheles does not stand at all as it should in M. Gounod's work, and one can only know how to picture this queer character, half sophist and half demon, with a few vigorous strokes. He has not succeeded better than Spohr himself. We must say the same thing about the fantail of the King of Thule, and of Walpurgis, the scene of the briars and the final apotheosis, which seem to be manqués (no good) and without any originality."

After such digressions, it is not surprising that ten years had to pass before "Faust" gained admission to the Opéra de Paris. It was finally performed on the 4th of March 1859.

In the meantime, it had been sung in a number of provincial towns, where the reception had been equally far from enthusiastic. Last summer, while in Northern France, I had the curiosity to look up the files of a local newspaper in the City of Caen, and found this curious notice regarding the disastrous performance given May 7, 1868, on the stage of the Théâtre Municipal:

"It is a long time since we have seen such a stormy performance as the one



CHARLES GOUNOD

From the famous portrait by his friend, Carolus Duran given last Sunday. The first tableau of "Faust" was given with great success, though the Garden Scene and Mlle. Bonnefoy started the initial measures of the ballad of the King of Thule, the public manifested a discontent which went 'rending' until it knew no more bounds than Weimar.

A Coal Premium
ON THE NIGHT of March 1859, the audience was very small indeed. It was, however, of distinguished quality, and in the box of the orchestra, Jules Janin, George Duvet, Emile Olivier, and Ernest Royer himself. The latter must have found a master of self-congratulation for rejecting the work, when he read the newspapers the following morning. As has become a well known saying, "Faust was born in a life most miserably; and the entire life of simplicity was reached by a certain Pierre Scudé, who perished, in the authoritative "Revue des Deux Mondes," an article from which these selected excerpts will prove particularly entertaining:

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STATUE OF GOUNOD BY A. MERCIÉ
IN THE PARC MONCEAU OF PARIS



MME. NELLIE MELBA AS MARGUERITE

Then I was engaged to teach for one afternoon a week at the College Settlement on Christian Street, Philadelphia, before a music department was formally announced there. This was in 1910. When the school was opened in 1911, under the name of the Settlement Music School, my teaching hours there were greatly increased until four afternoons and four evenings of each week were taken up in this school. Previous to this, I had secured about thirty private pupils, but the school work, as I thought at that time, seemed more remunerative and more desirable, so I gradually gave up those of the private pupils, keeping only those I could teach when not at the Settlement. In 1914 I resigned my position. I had always wanted to study in Europe and the time seemed ripe, so I had saved quite a bit of money, was willing to take a chance. We all know what happened in August, 1914. Had I gone as at first planned in June, with one of my Settlement pupils, who was returning home, I would have been in Belgium when the Germans went through. I was spared the experience by the mother of my pupil writing her daughter not to come until September.

Try the Metropolis

AS FURTHER as one could get out of the picture in world affairs I tried and secured teaching in the Music School Settlement in New York City and also in the Music School Settlement in Brooklyn, and stayed in New York for two years, teaching in the Settlement. I had a good time, but not of my own choice, I was sorry to say. For all of my seeming courage in ringing the doorbells of people I did not know in Philadelphia, the people I met in New York City overcame my by their sophistication and cool self-satisfaction. So timid was I in the presence of other more dominating personalities that at times I must have seemed to them absolutely helpless.

I used to wonder why the head of one music school would not come back, she did, glaring at me, and calling them all "pupils" such an extremely decisive manner. I knew she was kind, so her manner was quite puzzling. She enlightened me, however, before she sent me away at the close of my second school year. I was told very kindly but firmly that I must not come back. The lady had been regarding her pupils with as much puzzlement as I had been regarding her. She told me that I was the most courteous teacher in the school, but that I was not putting my work over as she was expected, because my manner was not positive enough. It is true I had tried to make myself with her, saying things with the deliberate intention of antagonizing me, to see if she could draw a fiery retort from me, but failing, had often wondered what in the world, if anything, I could do to earn my own defense. On the other hand, the pupils I had wondered why she displayed so much fierce intentness on all occasions, never dreaming that it was intended for the good of my soul, and mine specifically. For all of that, her smile was heartening when I could win it and I was fond of her and she still has a high esteem for me.

During this very frank eye-conversation, something snapped, psychologically speaking, and I knew that I would never again care whether people were or were not critical of me, with my work. I would be the best I had ever been, and the future my own thoughts would be sacred to me, and there would be no more wavering between that which I believed was right and that which seemed to be expected of me.

In the fall of 1919 I put a sign on the front porch of our house in Philadelphia and asked everyone I knew if they knew of anyone whose children were of teachable age. I also advertised in the local

public school paper, asking the question in my "ad." "Is your child being trained to play the piano artistically, or is he playing a mad scramble for keys?"

The Tuners' Call

THEN I HAD TO PRACTICE which was both curious and somewhat amusing. The circumstance brought me five pupils at one clip. On a very snowy day in January, with a real blizzard raging outside, my doorbell rang. My visitors were two men seeking the tuning and repairing of my own piano. They were all dressed to be educated and refined, and well dressed, so they should be. I paid enough so that an educated and refined person could be in a manner fitting her education. Many a time we have all heard some parent say, "Well, I gave Johnny to Miss Agatha to teach because I pitcher her. She has no one to support her and needs the money, and besides, she only charges fifty cents."

Planting the Seed

I DETERMINED to increase my income and I went to a leading piano dealer in town and told the head of the piano needs. My thought was that they could give me the names of people to call on, I might bring back information that would lead to sales for them and at the same time secure pupils for myself. They gave me five hundred names of property owners, with their addresses also, and I started out on another doorbell ringing crusade.

About 1930 I began to take thought for the future again. Five or six of my pupils had grown up since I first began to teach them. My pupils generally stayed with me pretty long. There were some whom I had taught for six, seven and even in one year eight years. I knew that in another year I would be teaching in a school and business, and that it was time for me to begin to do something about filling these vacancies before they should appear.

The nation was in the midst of the depression and there were no pupils to take the places of those who had gone into other fields.

There were still others who were obliged to discontinue their piano lessons, for financial reasons.

Then I dismissed two or three others,

thereby helping to wreck my class still further. So it was dooobells again for me!

However, judging from the complaints of other teachers, I should consider myself fortunate to see that I must have been one of the last of the music teachers to feel the depression very seriously. At the lowest ebb I never gave less than fifteen lessons per week. In the last two years I have added group teaching to my private work. I think that the teacher who does this lays a foundation for her future, because her class pupils this year will be her private pupils next year.

A Character Study

I CANNOT SAY that there were so many humorous incidents on my door bell ringing excursions, but I met more interesting and very lovely people, often people I knew well and others—other people musical and otherwise. The "otherwise" sometimes thought themselves very "wise" indeed. For example, one Amazonian mother, who lived in a fine house in a fine neighborhood, caught me up rather sharply when I asked if anyone in the family might be a prospect for piano lessons. She was as hard-boiled as they come, though whole soulful withal, as she asked in a stentor and rather menacing tones, "Are you the teacher?" To which I admitted,

"Well," said the lady, "come in. I want to talk to you. There is my piano, that I bought a year ago. I have been taking lessons, even though I live in the house until lately, when I gain better health, I can't get nowhere. I know the notes up there on the music, but I can't make it sound like anything. I sometimes feel like chopping' up the piano. I get so mad at it."

"Well,

"You tried to play for me. I stopped her as soon as I could do so politely and said,

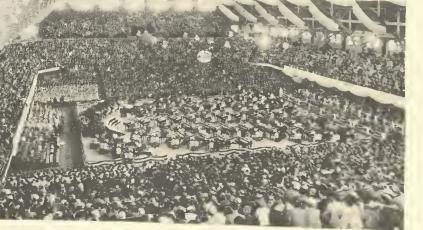
"You don't have one of your wise children take lessons with me, and by the time I get you to take lessons along with your child, I am sure it would help both of you."

She shook her head belligerently. "No,"

"I said, "I'm gonna take the lessons and then I'm gonna teach my kids."

"But,"

"I, "it is an acknowledged (Continued on Page 524)



A GRAND PIANO FESTIVAL

One hundred and twenty-five piano performers at the keyboard was a Festival of pianoforte which attracted wide attention. This great event took place at the Fieldhouse of Butler University. The people attended.

Everyone knows that the piano is coming back in magnificent fashion from the battlefield of the depression; but hardly expected it to come back in plainer, "meatier" pianos, throughout the performance. The remaining one hundred pianos were played by remaining groups of two at each instrument, and these changed with

the numbers on the program. In all, nine hundreded players took part in the event. The mastodonic ensemble was conducted by Frank O. Wilking; and the general artistic effect was highly praised by the press.

The piano ensembles played such numbers as Guritt's *Vivace Waltz*; Schubert's *Marche Militaire*; Overlade's *Strolling Flowers*; Wurlitzer pianos were used.

enough money that winter to go to Paris the following summer with a group of other teachers. We took a six week intensive training course at Dr. Schlieder's summer school at the Scola Cantorum, just opposite the Luxembourg. Thereafter, we traveled in France, Switzerland and Italy, with five days in England, returning home after three months, all very happy.

And So We Move

IN THE FALL of 1924, after my trip in the new location and for three years I journeyed there regularly for four days a week to teach, through deep snow on unpaved roads to the clientele that I had founded by ringing doorbells in the summer of 1921. Eventually after having taught in the new section for four years, I was obliged to give up all my pupils in town, with the exception of a few whom I could teach on the same day, in the same location, where I was by this time established.

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However, judging from the complaints of other teachers, I should consider myself fortunate to see that I must have been one of the last of the music teachers to feel the depression very seriously. At the lowest ebb I never gave less than fifteen lessons per week. In the last two years I have added group teaching to my private work. I think that the teacher who does this lays a foundation for her future, because her class pupils this year will be her private pupils next year.

The nation was in the midst of the depression and there were no pupils to take the places of those who had gone into other fields.

There were still others who were obliged to discontinue their piano lessons, for financial reasons.

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A Monthly Etude Feature
of practical value,
by an eminent
Specialist

MUSIC EXTENSION STUDY COURSE

For Piano Teachers and Students
By Dr. John Thompson

Analysis of Piano Music
appearing in
the Music Section
of this Issue

BENEATH A SOUTHERN MOON

By FREDERICK A. WILLIAMS

The southland of Mr. Williams' musical imagination is southern Sardinia, Italy—so far as the Italian flavor of this composition in both rhythm and melody. The entire piece is written in the form of a serenade and carries a rhythmic accompaniment suggesting the plucking of a guitar against a lyrical melody in the right hand.

Play strictly as marked, throwing off the pedal on the third eighth of each measure. This will have the effect of sharpening the rhythmic life. The right hand, in thirds, carries very much the same melodic outline as the accompaniment. From suggesting the middle eastern scene, however, this dance takes us back to an earlier age and suggests European peasants on a village green.

It is interesting to observe that all ages and all races almost from the time of man's earliest history have found expression in the dance. Almost every country has its own peculiar and characteristic dance rhythms. It is amazing, too, to consider how many different types of dances are found in three-four time meter alone.

The first section is marked *leggato*, for *staccato* treatment of moderate tempo; and this makes effective contrast with the *leggato*, sustained treatment given the second theme in the subdominant key.

Be sure that the melody notes in the right hand of the second theme literally *ring*. The melody is indicated by the notes with vertical stems.

Roll the left hand accompaniment instead of finger it. Keep a dignified tempo throughout and use the pedal only at the end of each curved line.

The second theme opens in the key of F major but passes through an interesting modulation into A major, the dominant key of D major which is the key of the first theme.

The character of the second theme changes somewhat. Syncopation is not so prominent, but there is more of a bare-calling swing in evidence.

The passages in sixths in measures seven and eight will be the better for separate practice. At first practice these in broken form and later play them together. This will help in developing the *leggato* treatment. Let your best singing tone to the melody and roll all broken chords gently and gracefully.

SPANISH DANCE

By F. G. ROBERTS

What rhythms in all creation are more fascinating than those of old Spain? In Mr. Rathbun's number THE ETUDE presents an interesting addition to the pupil's repertory.

Do not forget that rhythm is the first essential in playing dance forms. Therefore establish good rhythm at the outset and preserve it thereafter.

THE VAST HEAVENS
By GORDON BALCH, NEW YORK

A scion of the famous Nauvin family provides this month's study in piano playing. The real origin of the piece is lost in the gray mists of the past. Because of its development in Vienna many people have come to look upon the waltz as German—or at least Austrian—in character.

A strong waltz, despite this fact, is by no means German. While Grieg's early study under Gieseke, the master, and his early compositions are obviously patterned after the German school of writing, he very quickly developed his own style.

Evidences of the later Grieg are to be a very important factor in developing this tonal picture if used exactly as man intended.

A point to remember is that power without tenseness is the watchword in producing big, full, "liquid" chords.

Study the modulations carefully and be sure the melody line is always distinct and never lost in the maze of chords. Build up to effective *fortissimos* but never pound. The title gives, in no uncertain terms, the clue to good interpretation. Let a feeling of the vast spaces permeate the measures of the entire piece.

Be careful to phrase the first beat into the second and toss them off sharply as indicated in the left hand. This immediately

and the upper voice of the right hand. Use the finger which plays the right hand melody as a pivot upon which to swing when playing the accompaniment chords.

DANSE RUSTIQUE

By FELIX BOROWSKI

Still another type of dance, this time *rustique* in character, is the *Danse Rustique* in F major, No. 1, the Chicago composer. From suggesting the middle eastern scene, however, this dance takes us back to an earlier age and suggests European peasants on a village green.

It is interesting to observe that all ages and all races almost from the time of man's earliest history have found expression in the dance. Almost every country has its own peculiar and characteristic dance rhythms. It is amazing, too, to consider how many different types of dances are found in three-four time meter alone.

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NOODLING FLOWERS

By GEORGE S. SCHULER

Undoubtedly the most popular of all dance forms is that of the waltz; and Mr. Schuler's little composition adopts this medium.

The piece opens with the melody in the lower voice of the right hand, the upper voice of the right hand supplying the chord accompaniment. In the sixth measure this process is reversed, the melody appearing in the upper voice of the right hand. The rhythm in this dance should "flow" rather than "sway." Let us now consider some of the other dances in this issue. The entire composition should be handled in a manner consonant with its dainty nature.

Observe carefully the changes in pace: a retard at measure 14; a pause at measure 16; *tempo ritard* at measure 23; and *rubato* at measure 26. There are two changes, when skillfully handled, of pedal position to the piece. Use the pedal with great discretion, although, if the markings are carefully followed, the pedaling should offer no particular difficulty.

PLAYING IN A MINOR

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SUMMERTIME

By HOMER GRUNN

This small pastoral makes a fitting study for a time of the year which is vividly in the consciousness of most of us. Whether this little composition by Mr. Grunn will seek us out, in the form of stirring or seashore scenes, it carries its own clear, little note of refreshment. In the summering of Mr. Grunn's music all is mild breezes, flower fragrance, cool, shining pools and fleecy white clouds rolling overhead, all open peacefully with the theme repeated in soprano and *pianissimo* by the damper pedal and the *una corda* (soft pedal). The *una corda* is applied in this case, not only for softness but also for the quality of tone which results from the use of the left pedal. It is of course obvious that the damper pedal must be employed with great care, to avoid blurring.

The four-line verse helps the young pupil with imagination.

IN THE KINGDOM OF THE GNOMES

By ADA RICHTER

Here is a second grade piece, descriptive in character and developing left hand melody playing. The melody is carried in the bass to suggest a certain gnomic quality to the tune. It will be noticed that the notes are not sharply defined, as has never before been the chance to play a "fuzzy" triplet here is a shining opportunity.

After the reentrance of the first theme, the piece closes with a short Coda.

FIGURE

By JOSEPHUS S. BACH

The Gigue is one of the most ancient of dance forms. Its name is derived in all probability from the *pia*, a form of bass violin which was used to accompany dances far back in the ages when dancing, as we know it, first began.

One country after another adopted the Gigue as their national dance. It is still a most popular dance in Ireland under the name of *lao*. Italy claims, however, the origin of the dance. Bach frequently made use of this form; and many examples of it appear in his sonatas, partitas and suites. This one, from the "Second English Suite," well known among pianists and should be in every piano student's repertoire.

The tempo is fast, *presto*. Count six to the measure at first. Later, Count six to the eighth, count two to the measure, a dotted quarter to each count. Finger action must be such that all notes are clearly articulated.

Play this music simply but eloquently, using the right hand in exaggerated effects. The few expression marks are important and should be closely observed. Only fleet, clean finger work will be found effective in the interpretation of this perennially fresh study.

VALSE IN A MINOR

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PLAYING IN THE MEADOW

By BERT R. ANTHONY

This short time design is to develop finger legato eighth in the right hand and quarters in the left. The first theme offers almost all the advantages of a *Hande* study for the right hand. The second theme develops facility in tossing of three-note phrases.

BY SOUTHERN MOONLIGHT

By EVA K. JOHNSON

This second grade piece is a nice study in musical patterns, the melody and rhythmical pattern of the opening motive being preserved all through the first section.

The second section gives the melody the left hand and develops the playing of diatonic passages by this very often weaker member of the young virtuoso's equipment.

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establishes a characteristically waltz swing

The second theme, beginning at measure 10, will be found much easier to play if the right hand is taken by the right hand, allowing the left hand to cross over and play the accompanying chords. This section is played more quickly than the first; and the melody should be made to sing with all possible resonance.

MORNING CALL

By M. L. PRESTON

Short first grade studies in *staccato* and *leggato* are not overnumerous. Here the right hand uses wrist *staccato* and the forearm *leggato*. The *leggato* passage should be played with finger *leggato*. *Moving* the *leggato* is not so long as it sounds but it makes an interesting teaching device, since it does something specific and has the added advantage of being tuneful.

The four-line verse helps the young

Adult Beginners

Ten things I wish to know, I am at middle life, and I am reviewing my music. What work do you recommend for pedagogic studies? What is the best course to pursue in technical studies?

(1) For a good foundation in pedagogy, I warmly recommend the "Pedal Book" by Dr. J. M. Bliese (Opus 35); also the "First Steps in the Study of the Pedals" by Carol Sherman.

(2) Since you give no hint as to your musical background, grade of advancement, amount of time available, present state of technical "know-how," it is difficult to advise you properly. You should, of course, secure the best teacher in your town, one who understands your present aspirations and who will guide you very carefully. For a while you ought to play music well below the grade in which you are placed. For technical, first take good doses of chords, especially the diminished seventh chord in all possible ways—chromatically, in arpeggiated intervals, in octaves, in various octaves, in *fortissimo* and *pianissimo*, fast and slow, slurring the chords carefully (playing chords quickly in pairs in each hand), etc.

In the second section the theme continues in the left hand while the right hand plays a series of bright grace notes as accompaniment.

For a teacher to have a hard and fast rule about the missed lesson problem, I would like to know what you think of the plan of writing a number of pieces (absolutely impersonal) in which the pupil is to play a certain number of measures, and then, after a few days, to have a hard and fast rule about the missed lesson problem.

7. I do not like the pamphlet, for parents and students would not pay the slightest attention to it. The parents should understand that missed lessons can be made up only if sufficient notice is given before lesson time. I should consider the morning of the lesson day as "sufficient" notice.

8. I like your "singing rate" suggestion. For a teacher to charge a special rate for ten sets of (say) two sets of pieces per day, I would like to know if this can be made up only to develop confidence and facility. Sight reading assignments must not be confused with the regular pieces or studies from which you demand "quality." The teacher can hope for a fair degree of accuracy and increasing fluency.

9. Yes, yes, yes! I am all I can answer to these questions. You are an inordinately right musical instinct.

10. I would insist on the counting aloud, even at the risk of a long outdone battle; but no student should do this except for a short time when he is beginning the study of a new piece. Now, when he has learned to count the music with all its might, he should be able, however, to count the beats again any time you ask it. Only under exceptional conditions should the teacher count aloud during lessons. She should keep her mouth tightly shut so that she will be able to teach more clearly.

11. I read the *Heads* in the *Etude* and am very pleased. Now, I am very pleased to know that the children correctly interpret the "wavy" points? I have given several pupils the task to copy to a point where they can no longer copy them. I insist on accuracy, too; but what happens when the *wavy* point is not in deep *p* or *f*? Does not the latter way tend toward a *rubato*?

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13. In general, like you, I always work out details of interpretation "on the spot"; but when the piece is already well in hand I prefer to student to play it through without interpretation, and after general suggestions as to the whole, to go again into detail about the various parts.

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15. I would never force a pupil to play in a recital against his will. If he cannot be convinced of the pleasure and benefit which result from playing to others, then you

THE TEACHERS' ROUND TABLE

Conducted Monthly by

GUY MAIER

NOTED PIANIST AND MUSIC EDUCATOR

cated technically for the preschool child. Such motives as the following may be played all over the keyboard and in many keys.

The idea in each case is complete, yet simple enough to be easily learned and enjoyed. Any teacher can "make up" a dozen or more of these simple pieces for beginners. (For more such motives see Maier-Corizelius, "Playing the Piano," teacher's manual or student's book.)

The idea is so much excellent material for very young beginners that I hardly know where to begin. "Middle School Etude" by L. N. Wright (a middle kindergarten course); "Middle C and the Notes Above and Below," by L. A. Simmons; "Kindergarten Book," by Mathilde Biblio; "The Playtime Book," by Mildred Adair; the "Piano Class Book, No. 1" (Presser) would be discussed some of these months. The piano teacher's guide is also helpful.

After all it is not what you teach in this early period, but how you teach it.

After you have learned to play the piano, I would like to know what you think of the piano teacher's guide?

I would like to know what you think of that control can be acquired through the medium of "pieces"; and the teachers who hold to such a theory are only hiding behind the smoke screens of their own technical incompetence.

"They're hard words," but my unshakable conviction nevertheless.

Books on Technic

Please give a list of books good for children, for the piano teacher, for the use of hands, arms and correct touch.

I would like to know what you think of the piano teacher's guide?

(1) that expression in the piano during the preschool years is purely physical—the joy of touch, singing, *leggato* touch and correct touch on chords. They want to teach the piano teacher's guide?

(2) that music existed before notes—these are the children, for a while, before they learn to read.

(3) that music is good for a while, but then it becomes bad for children.

(4) that music is good for a while, but then it becomes bad for children.

(5) that music is good for a while, but then it becomes bad for children.

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The Romance of Felix Mendelssohn

Fifth in a Series of Romances of Great Composers

By Stephen West

ABRHAM MENDELSSOHN was dead. A dead man and never lay all his life in the bosom of the Leipzig-strasse—that singular house which was grand without ostentation, gay without boisterousness, and which, above all, was a living temple for the greater things of life. The conservatory was empty. The shades were drawn in the great, round rooms. Would he ever again listen to the various strains of that amateur orchestra where family members and friends played together for the sheer pleasure of living with great music, and which attracted visiting musicians from far and near?

Frau Leah Mendelssohn sat before the fire in the room where she had lived in her sombre weeds, whilst her daughter, Frau Fanny Hensel, paced the floor restlessly.

"Poor Papa," she murmured. "I can hardly believe he is gone. How kind and thoughtful he always was, how hospitable! And he has made himself!" Do you remember what he always used to say, about his being a mere nobody in his own right, whose place was simply a bridge between his father, Moses and his son, Felix?"

"And yet, Fanny, it was a merciful end, just dropping asleep that way. He would have wished it so."

"Yes, that is the way we must look at it, I suppose. Our first thought now must be of Felix. I scarcely knew him when he came home—so pale and listless; not a bit like his father."

"He was frightfully broken up. He was always a most devoted son. Do you remember that time when—?"

The two women talked on before the hearth, and almost every sentence began with "Do you remember . . . ?" There were a dozen happy scenes to be recalled, and the flicker of the firelight seemed to revive them into new actuality.

There was the moving from Hamburg to Berlin. Fanny could just recall that. She was but six at the time, and Felix, a tiny baby, of two. They had just alighted from their father's coach, and had run straight at daw to read through the works of Moses Maimonides; had acquired one for him, and had been visiting him at daw to wait through the works of Moses Maimonides; had his own day's duties should begin. Who permanently ruined his health by an arduous life, imposed upon him, yet who smiled cheerfully at all, saying that a broken body is a small price to pay for the spiritual riches of a friendship with Maimonides; and whom the world regarded as one of the great philosophers of all time.



MENDELSSOHN THE CONDUCTOR
From a well known statue in Düsseldorf, Germany,
where he was City Music Director in 1833

A Personality Sketch

A HANDSOME lad he was, without being forward. Edouard Devrient, the great actor, often told them that he would always cherish that first glimpse he had had of the boy, tearing down the pathway hard at play. His charm of manner had also earned him the title of "the boy with the smile," when he had spied out in the street one day and immediately saluted with an affectionate embrace, because he knew and loved his music and had recognized him from pictures.

Abram Mendelssohn was a kind and generous man, who had a desire to foster a firm sense of discipline in his children. Felix and the rest of them had crept out of their warm beds at dawn of many an icy winter morning, to correct their exercises in counterpoint, to work at their English, or to practice those strangely love-

ly words, the fugues of Bach. But it was all this so much fun. The music was beautiful, and its mastery meant not just another lesson learned but also a new point of contact for family discussion and mutual enjoyment.

On alternate evenings, after the morning's music, the Mendelssohn family opened its doors to a general music making.

The children and family friends would take their places at the various instruments and sing through the works of Bach, Beethoven, Haydn, Weber—all the great masters whose roots were rooted into their souls as deeply and affectionately as their family ties.

He had been denied an education, had acquired one for him, and had been visiting him at daw to wait through the works of Moses Maimonides; had his own day's duties should begin. Who permanently ruined his health by an arduous life, imposed upon him, yet who smiled cheerfully at all, saying that a broken body is a small price to pay for the spiritual riches of a friendship with Maimonides; and whom the world regarded as one of the great philosophers of all time.

A Precocious Talent

GRADUALLY Felix had come to occupy the post of director at these family concerts, although he was still a child. Jumping gaily on a chair and tossing his curly head, he would seize the baton and lead off, introducing groups and all, through the wonders of the score, with singular insight and skill. And when the music was entirely unfamiliar to him, he led them just as well. More than once, his teacher, the crochety old Zelter, had been taken aback by the boy's amazing musical gifts to the violin, piano, and chamber pieces besides, the people there surprised in acclaiming him solely as a piano prodigy.

"The Nephews," and an astonishing amount of music, for violin and chamber instruments, the people there surprised in acclaiming him solely as a piano prodigy. How charmingly he reported about Spohr, and Czerny, who was not always appreciative of rising young talents which might eclipse him, and yet these two basically different natures had united on one point,

that of friendship and admiration for the gifted boy.

Yes, the years passed quickly. Soon Felix was nineteen, master of himself, and knowing what he wanted; a poised man of the world. Yet in all things he was ready to abide by the wise judgments of that kindest of all friends, his father.

"Never would he consider a work finished unless I had criticized it." "I've often wondered," mused Fanny, a bit beside the point, "our Felix never paid much attention to girls."

"Oh, I shouldn't say that," replied her mother, with a shadow of a smile. "He is not wanting in judgment on that score. You remember all those English and Russian ladies he wrote to . . . how he flirted and courted and romanced—and how broad he became when he made himself go to a certain lady's reception, even though she was ugly and wore unbecoming wide sleeves."

"Still," Fanny cooed, "if he wrote all that home, it could not be very serious."

At nineteen, Felix was not worrying about girls. That was the year he was at last as he was all a-flame to present the first complete "Passion According to Saint Matthew" by Bach! Of course! You sang in the chorus yourself; and so did your husband, although he cannot even carry a tune. Do you remember?"

The Cantor as Council

THEY WERE off again, busy with joyous memories. Felix's Bach studies earned him a chair at the University of Berlin, which he generously resigned in favor of one of his teachers. And at twenty he was reaching the very pinnacle of his career, in the church of St. Paul's, that old London awarded him, for his compositions as well as his interpretations. Oh, London memories were the best of all!

Commissions were showered upon him; he was the pet of the drawing-rooms; famous artists and distinguished guests hung upon his words. And always he was the star, the center of attraction, the most popular apostle. When the Queen wished to know some special token of favor she might grant, what did he ask but the permission to visit the royal nursery! And there he amused himself playing with the little princes and princesses, making musical fun with them. Then came the wonderful grand tour of France, Italy, and Vienna, and Scotland. Letters were just like the old days, and the Queen was the most popular and cordial apostle. When the Queen wished to know some special token of favor she might grant, what did he ask but the permission to visit the royal nursery! And there he amused himself playing with the little princes and princesses, making musical fun with them.

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"Felix!" The exclamation punctuated their talk.

"You're there, Mother? And Fanny too?" May I sit with you a bit?" he said, depressed, half-sad, half-afraid, with a sorrow. Felix dropped listlessly into a chair. His sensitive hands hung motionless on either side. Frau Fanny gave her mother a most singular look. That Felix should ever be like this—Felix

(Continued on Page 522)

FASCINATING PIECES FOR THE MUSICAL HOME

BENEATH A SOUTHERN MOON

A SERENADE

FREDERICK A. WILLIAMS, Op. 163

Grade 3.

Allegretto M. M. = 80

Copyright 1936 by Theodore Presser Co.
AUGUST 1936

British Copyright secured

SERENATA

CAMILLE W. ZECKWER, Op. 32, No. 2

Grade 4. M. M. $\frac{8}{8}$ = 80

Copyright 1915 by Theodore Presser Co.

SPANISH DANCE

British Copyright secu:

F. G. RATHBUN

Grade 3. Allegretto M. M. $\frac{6}{8}$ = 68

Copyright 1904 by Theodore Presser Co.

THE STUDI

AUGUST 1930

Grade 4.

DANSE RUSTIQUE

FELIX BOROWSKI

Allegro moderato M.M. $\text{♩} = 132$

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492

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THE ETUDE

a tempo

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rit. 40 *mf a tempo*

3 1 3 2 1 2 1 5 3

45 rit. *slowly* 2 1 2 1 5 3

D.C.

THE VAST HEAVENS

Gordon Balch Nevin, another gifted member of the Nevin family which has contributed so much to American music, is a son of George B. Nevin, a well-known composer. *The Vast Heavens* is one of four sketches for the piano, called "Moods from Nature." In its breadth of treatment it resembles MacDowell. Play it in bold, majestic style. Grade 5.

GORDON BALCH NEVIN

Maestoso con moto M.M. = 80

THE VAST HEAVENS

Gordon Balch Nevin, another gifted member of the Nevin family which has contributed so much to American music, is a son of George B. Nevin, a well-known composer. *The Vast Heavens* is one of four sketches for the piano, called "Moods from Nature".

In its breadth of treatment it resembles MacDowell. Play it in bold, majestic style. Grade 5.

Maestoso con moto M.M. = 80

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GORDON BALCH NEVIN

MASTER WORKS

GIGUE

Regardless of popular opinion, the *gigue*, or *jig*, is not essentially Irish in origin. On the contrary, it is of Italian lineage. It takes its name from the *giga*, the *gigue*, or the *geige*, an early form of the violin, on which it was first played.

The *gigue* is written in some variation of triple-rhythm; and there are hundreds of examples among the classics.

This one is from the Second English Suite of Bach and an especially fine example of its form in composition.

Grade 6.

Presto M.M. $\text{d} = 76$

leggiero (non legato)

mf

a)

55 cresc.

60 dim.

65 cresc.

70 p cresc.

75 f

15 p

20 f

25

30 p cresc.

35 f

40

45 f

50 cresc.

55 f

60 pp

JOHANN SEBASTIAN BACH

VALSE IN A MINOR

Grieg's *Valse* in A minor is unquestionably original with the composer, but it is so essentially Norwegian that it might have been a folk song. Watch carefully all the *staccato* marks.

Grade 8. Allegro moderato M.M. $\text{d} = 132$

p in tempo rubato

10 pesante

15 ten.

20 rubato

25 ritard.

a tempo

30 rubato

ritard.

D.C.

CODA

p dolce 35 morendo e rallent.

40 pp

OUTSTANDING VOCAL AND INSTRUMENTAL NOVELTIES

HI! LIL FELLER

FRANK L. STANTON

Very slowly and simply

PAUL BLISS

IF WITH ALL YOUR HEARTS

J. E. ROBERTS

poco anima

God. Oh! that I knew where I might find Him, That I might e - ven come be - fore His
poco anima

pres - ence, Oh! that I knew where I might find Him, That I might e - ven come be - fore His pres - ence.

p *rit. a tempo* *mp a tempo*

Oh! that I knew where I might find Him. If with
rit. dim. *p* *mp a tempo*

all your hearts ye tru - ly seek Me, Ye shall ev - er sure - ly find Me, Thus saith our God,

cresc. *p*

Ye shall ev - er sure - ly find Me, Ye shall ev - er sure - ly find Me, Thus saith our God, Thus saith our
cresc. *p*

p rit. *p rit.* *rit. a tempo*

God, Ye shall ev - er sure - ly find Me, Thus saith our God.

SOLACE

Andante M.M. = 72

Violin *dolce* *D* *p con sordino ad lib.*

Piano *p dolce*

rit. a tempo *rit. a tempo* *rit.* *rit.*

Un poco più mosso

a tempo *D* *1* *2* *3* *4* *5* *6* *7* *8* *9* *10* *11* *12* *13* *14* *15* *16* *17* *18* *19* *20* *21* *22* *23* *24* *25* *26* *27* *28* *29* *30* *31* *32* *33* *34* *35* *36* *37* *38* *39* *40* *41* *42* *43* *44* *45* *46* *47* *48* *49* *50* *51* *52* *53* *54* *55* *56* *57* *58* *59* *60* *61* *62* *63* *64* *65* *66* *67* *68* *69* *70* *71* *72* *73* *74* *75* *76* *77* *78* *79* *80* *81* *82* *83* *84* *85* *86* *87* *88* *89* *90* *91* *92* *93* *94* *95* *96* *97* *98* *99* *100* *101* *102* *103* *104* *105* *106* *107* *108* *109* *110* *111* *112* *113* *114* *115* *116* *117* *118* *119* *120* *121* *122* *123* *124* *125* *126* *127* *128* *129* *130* *131* *132* *133* *134* *135* *136* *137* *138* *139* *140* *141* *142* *143* *144* *145* *146* *147* *148* *149* *150* *151* *152* *153* *154* *155* *156* *157* *158* *159* *160* *161* *162* *163* *164* *165* *166* *167* *168* *169* *170* *171* *172* *173* *174* *175* *176* *177* *178* *179* *180* *181* *182* 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SIBLEY G. PEASE
Transcription by
Sol Marcossen

Prepare
 Swell: Vox Celeste and St. Diap. S; coup. to Gt.
 Great: Soft 8'
 Choir: Melodia & Gedackt 8'
 Pedal: Soft 16' comp. to Ch. 8'

ELEGY IN A-FLAT

P. A. SCHNECKER

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 THE ETUDE

AUGUST 1926

503

HAWAIIAN NIGHTS

Tempo di Valse M.M. $\text{♩} = 160$

SECONDO

FRANK H. GREY

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A LITTLE PRAYER

Slowly M.M. $\text{♩} = 96$

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HAWAIIAN NIGHTS

Tempo di Valse M.M. $\text{♩} = 160$

PRIMO

FRANK H. GREY

A LITTLE PRAYER

PRIMO

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AUGUST 1936

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PROGRESSIVE MUSIC FOR ORCHESTRA

AT TWILIGHT

Moderato M.M. $\text{♩} = 96$

1st Violin

Piano

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ROBERT SCHUMANN
(Germany, 1810 - 1856)

1st B♭ CLARINET

Moderato

AT TWILIGHT

ROBERT SCHUMANN

B♭ TENOR SAXOPHONE

Moderato

AT TWILIGHT

ROBERT SCHUMANN

1st B♭ TRUMPET

Moderato

AT TWILIGHT

ROBERT SCHUMANN

TROMBONE or CELLO

Moderato

AT TWILIGHT

ROBERT SCHUMANN

DELIGHTFUL PIECES FOR JUNIOR ETUDE READERS

MORNING CALL

Wake up! wake up! the sun is out,
It's time for you to be about.
I'll have your breakfast ready soon
And then we'll romp and play till noon.

M. L. PRESTON

Grade 1. Brightly M.M. = 92

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IN THE KINGDOM OF THE GNOMES

Grade 2. Allegretto M.M. = 100

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THE CROCUS

SIDNEY FORREST

Grade 1. Allegro moderato M.M. = 69

R.H. over left

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'WAY UP NORTH

JOSEPHINE SHEPHERD

Grade 1A. Brightly M.M. = 100

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PLAYING IN THE MEADOW

Grade 1½. *Allegro moderato* M.M. = 144

BERT R. ANTHONY, Op. 271, No. 2

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BY SOUTHERN MOONLIGHT

Grade 2. *Moderato* M.M. = 126

EVA K. JOHNSON

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THE ETUDE

Curing Stiff Wrists and Fingers

By Morry Tanenbaum

COLD DAYS of prolonged periods away, or if that is not possible, do it each day for several days before the vacation ends. When the weather is cold it will be a great help to do finger warming exercises. Once the blood is circulating in the fingers and in the wrists there is no trouble.

Massaging the wrists and fingers every day, regardless of whether on vacation or not, will be a big help in playing. For both violinists and pianists, flexible fingers will mean better playing.

Have a regular time to warm up the fingers and wrists. These exercises not only will improve the playing, but also will give the fingers and wrists a great deal of strength. It is a help to do them every day. Manipulate the fingers, exercising from the knuckles. It will help to rub both wrists and fingers with coca butter. Gently massage the butter (it can be purchased cheaply from any drugstore) into the skin, especially the fingers and wrists are a bit more flexible massage and more easily. The chief value of the coca butter is that the skin may be protected from the sun. Make exercises for flexibility of arms and hands your daily diet.

Do this at least once each day while

A Quick Way to Memorize

By Christine Little

WITH many students the thought of memorizing a piece fills them with dread. It is a long, arduous task of tedious concentration. But knowing they have to do it, they are anxious to get it done in the shortest possible time.

Many pupils memorize their pieces by dividing the assignment into a number of parts, lines or stanzas. Then as one small portion is learned, word for word, or measure by measure, the next part is taken up. That memorized, the parts are joined together.

A number of experiments have been conducted with students to discover whether there is any difference in the time it takes to memorize by the part method, little by little, and the whole method. Each time it was found—unless the assignments were suddenly long—that memorizing the work as a whole was speedier.

There are some definite explanations for this. In memorizing by reading the whole piece through and through, the attention is evenly divided throughout. Whereas, if it is memorized line by line, the first few lines are naturally greatly impressed on

the mind. That is why it is sometimes difficult to remember the ending of an old piece, while the beginning is comparatively clear in the mind.

In memorizing by the part method, the first line of each new section naturally follows the last line of the part just learned and the order of these lines becomes fixed in the mind. Then when the next part is taken up, it becomes necessary to memorize it again, but also a new connection. For now it is required that the last line in the old part must bring to mind the first line of the new part. Thus a new association of words is necessary. Then as new sections are added one has to learn a new association of parts each time.

And so it goes on. The whole piece has been learned. It may be less discouraging to memorize by the part method for one goes along he may feel that he is accomplishing more and progressing faster. But in the long run, when the entire piece is committed to memory, it will be found that there has actually not been a saving of time as compared with the time required to memorize the piece as a whole.

Memory Pictures of Famous Musicians

(Continued from Page 483)

voices. Those introduced by Melba, Nevada and Van Zandt, in such operas as "Lucia di Lammermoor," "Hamlet," "La Perle du Brésil" and "Lakmé" gave evidence of her

artisticness. His colleagues were his most ardent friends. With the baritone, "Giraldoni" he visited my home in Paris and there he admired an old Moorish gun I had received from the famous Moorish bandit, Raisuli. It was inlaid with silver and gold, with quotations from the Koran. He came so impressed I later sold the gun to him and he once told me how he had passed the customs officers with the gun in his hand and declaring that he was to use it as a property in Massenet's "Le Roi de Lahore."

Caruso was a born wit and the life of any cemetery in which he was found. He delighted in the caricatures of those about him, and he easily might have won fame and fortune by this art. And he was in the famous aria, "Ridi Pagliaccio," he could sob the grief of the heartbroken clown in a manner that has been the despair of all others of the most talented tenors of a quarter of a century.

Earn A Teacher's Diploma or A Bachelor's Degree

In every community there are ambitious men and women, who know the advantages of new inspiration and ideas for their musical advancement, but still neglect to keep up with the best that is offered.

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There is a greater demand all the time for the courses we offer, because they fit teachers for better positions. And the service is needed in our classes continues long after the diploma is awarded. This is an age of specialization, and a specialist is earning fully double or more the salary of a musician with only a general knowledge. Openings in the music field are growing very rapidly. There are big paying positions for those who are ready to meet. A Diploma is the key to the best teaching positions. Do you hold one?

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How long have you taught Piano? How many pupils have you now? Do you hold a Teacher's Certificate? Have you studied Harmony? Would you like to earn the Degree of Bachelor of Music?



THE SINGER'S ETUDE

Edited for July by Eminent Specialists

It is the ambition of THE ETUDE to make this department a "Singer's Etude" complete in itself.



Charting Chromatic Seas

By Grace Grove

THAT VOCAL HAZARD, the chromatic, may be easily reduced to a definite course if it be given a direction as definite as that provided the pianist by the black and white stripes of his keyboard. Unfortunately, the singer too often embarks upon a chromatic passage with no map of his tonal course, thus reminding one of a foolhardy mariner who, in chartless seas, sets sail upon a perilous path. In order to protect himself against the tonal eddies of his chromatic scale, the wise singer will very carefully outline a definite route through its treacherous half-tones. He will here and there, in his tonal anchorage where he may swiftly take his bearings, and then proceed more safely on his way.

Thus, the singer's chromatics may eventually cease presenting a series of tonal dilemmas to be individually met, or evaded. They will rather become but one intrinsic problem, in which the singer is solved once and for all. However, this solution can become positive only when chromatics are made an essential part of tonal routine, and when there has been developed (apart from song) an expert technic in the performance of scales.

Thus only may the *Waltz* song from "Romeo and Juliet" be insured against chromatic mishap, for an acquired technic in chromatics is equally amenable to the specific demands of this or any other song. No longer must the singer laboriously develop his own tonalities. Like the pianist's scales and arpeggi, it now merely adjusts itself to his new environment, and then is performed with all the precision and skill of its own vocalizer.

This new technic, applied to the vocal chromatic may well be made through its own diatonic scale. In fact, unless an exact intonation is first established in this diatonic background, the chromatic itself is likely to become "a thing of rags and patches." A sharp accent upon each tone of the diatonic scale, and a definite, sharp attack upon intervening half-tones, will provide a solid tonal basis upon which a clean cut chromatic may be built. The singer, thus introduced to his chromatic by its own corresponding diatonic, may proceed as will follow.

Ex. 1

The interpolation of the chromatic tones, as in Ex. 2, must be in no degree allowed to blot the sharp intonation of these diatonic "two-holds." And now may we study the completed chromatic scale.

Ex. 2

And finally we have the octave arpeggio, built upon these two augmented triads, each of which comprises, in turn, two major thirds. The foundation exercise for the octave chromatic follows.

Ex. 3

In the following completed chromatic scale, the outlines of its tonal units must be well marked. Otherwise, the purpose of the foregoing exercises will be largely defeated.

The next step may be accomplished



In the preceding exercise, the enharmonic change of G-sharp to A-flat [changing the major third (G-sharp to B-sharp) to that of A-flat to C-natural] is necessary to the maintenance of the octave. In order to make this change definitely marked these major thirds, he may then safely interpolate the half-tones which intervene. The *staccato* performance of the latter is suggested. Thus we have the completed study of the octave scale.

Ex. 4

As the singer proceeds to build his chromatic scale upon this tonal framework, he will note that the sharp outline of his diminished seventh chord will induce his half-tones to speak with added clarity and luster. The technic of the vocal chromatic is therefore twofold: first, that of carrying the chromatic second, that of vocal facility adequate to the diminished seventh key and tempo. By means of such a technic, the chromatic may become a dependable unit in the singer's vocal equipment. It can, in fact, even promise him an unfailing performance.

Ex. 5

The next exercise will make use of augmented triads (the combination of two continuous major thirds), and thus it provides wider "voe-holds" for the chromatics. Here is a preliminary study.

Ex. 6

THE next exercise will make use of augmented triads (the combination of two continuous major thirds), and thus it provides wider "voe-holds" for the chromatics. Here is a preliminary study.

An Outline
To Guide the Vocal Student's Practice While Studying Tone Production

No. II
By D. A. Clippinger

THE AIM of vocal practice is to form correct habits of using the voice.

Wrong habits of using the voice are formed before going to a teacher. These habits are usually some form of muscular contraction in and around the throat.

A habit is formed when an action has become automatic, that is, without conscious direction.

When a wrong habit has been formed, it must be replaced with a right one.

Students are not likely to form right habits without the aid of a teacher.

Untrained voices are rarely free. The singer's greatest enemy is tension.

Untrained voices are rarely free. The singer's greatest enemy is tension.

Training must be given to gaining freedom.

In forming the voice, the tone is the thing.

Practice should have a definite aim—the production of beautiful tone.

The right idea of tone consists in knowing how it should sound.

When there is a lack of resistance in the voice, the student should not practice alone.

The exercise should be memorized so that the entire thought of the student may be given to the tone quality.

When the student has a definite idea of

the tone quality, he will soon be singing it.

It is most important that the student learn, listen, listen, LISTEN.

The student should practice only what he understands.

The student must decide when the student understands the principles of the exercise well enough to practice it alone.

An hour of right practice will do much good, an hour of wrong practice will do more harm.

A vast amount of time given to vocal practice is wasted by reason of the student having no definite picture of tone in mind.

The purpose of practice is to establish automatic response of the vocal organ to musical ideas.

When the tone is perfectly produced it will be neither felt nor heard in the throat.

While studying voice production the student should be with the teacher as frequently as possible. The farther apart the lessons are, the longer it will take to accomplish the work.

The aim of the study of voice production is an even scale, of pure sympathetic tone throughout the compass, with no unnecessary effort. Both student and teacher should keep this always in mind.

THE ETUDE

Expression in Singing

By Herbert Wendell Austin

TIME AND TUNE and good voice, however perfect they may be, insure no more than a splendid mechanical performance. It is the expression, or interpretation, behind the voice that brings the song to life and fires the heart-chords of the listener with warmth of response and appreciation. Yet it is this that sets the artist above the ordinary singer.

Very important as expression is to the singer, we find it receiving all too little attention in both teaching and practice. In fact it would seem to be the tailors of time, time, and voice should have intensive development. The average teacher and student think the gift of expression either comes automatically or is not very important. In any case, we find the teaching of expression in need of much more intensive thought.

Making the Song Alive

NOW IN SPITE of all this, the inner passion of the listener calls for a sympathetic and magnetic interpretation from the singer. And, because of this, it becomes necessary that the singer not only shall feel the soul of the song, himself, but also that he shall both feel this and radiate it to the degree that his listeners also shall experience this same thrill.

Let us look at this real art. Getting right down to cold fundamentals, the singer must first know his song, and know it completely, before he can appreciate it. He must study the lyric carefully until he is saturated with its song. Every word must have its meaning of a definite thought. Then each of these must have its characteristic delivery.

Each song makes its peculiar demand upon the art of the singer. Let us study three couples for their individuality of thought and style.

I

"Dearest one, my heart is breaking,
You have loved me, love me still."

II

"In and out among the clouds
A snow-white plane went zooming by."

III

"God of Love, enthrone on high,
Hear Thy children humbly cry!"

Read the lines of each example carefully and repeatedly. Notice how different the words, how different the messages, how different the tone quality, how will soon be singing it.

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The student should practice only what he understands.

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"Study! Study! Study! This does not mean, as so many young students seem to think, to study singing only. It means to study singing, repertoire, sight-reading, ear-training, harmony, history of music, languages, literature; and it means above all, to hear all the good music possible." —William Thorner.

AUGUST, 1936

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THE ORGANIST'S ETUDE

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Organ Interludes

By Willard Groom

IN ALL TYPES of religious services, liturgical and otherwise, organ music is most fully and modestly played on the organ, to enhance the beauty of the ceremony and for the edification of those present. The possibilities of suggestion and imitation in a particular field are almost infinite. The organist who precedes and follows a service with a series of organ interludes, or meaningless chords is familiar, and he is the same one who plays passages equally dull and uninspired when any opportunity presents itself during the ceremony. Once while in the little Episcopal Church in Chicago, I marveled at the lad, Harry Willard, playing the great *Fugue in G minor* of Bach after Evensong, on a sweltering Sunday night late in June. His devotion to a high ideal was not to be altered by time, temperament, or a lack of interest in the part of human beings; for God is listening always.

The music for interludes should be governed first by the amount of time available. The longer periods furnish an opportunity for improvisation. The organist should first suggest, in play simple counterpoint extemporaneously, on the organ, or on two parts and with the usual contrapuntal formulae, that is, simple imitation, pedal point, and the more elementary types of devices. For the greater the impressiveness of this type of music is its impersonal nature and virtue. There is nothing more objectionable in the worship of God than maudlin sentimentality. Extemporaneous playing which is devoid of counterpoint, is too reminiscent of the silent motion pictures.

Improvisation, a word which has sounded like a form of black magic to many a young organ student, yet it is a beautiful and inspiring form of art which can be accomplished, at least in its simpler aspects, by almost any serious student of the organ. It is the organist's desire, however, to surround them with modern dissonances. Such examples as the *Crusaders Hymn*, the plaintive setting of *Veni, Veni, Emmanuel*, and the *Kyrie* theme from the "14th Mass" of Mozart, furnish excellent materials for short and simple improvisations.

Some First Steps

IN THE CASE of a contrapuntal trio, the beginner could introduce the theme in one voice, imitate it in the other, and manual and carry on without attempting to be too florid, coming to a cadence in the original key at the appropriate time.



AN ORGAN AT TAVISTOCK, ENGLAND
An example of the richly ornate cases developed in the middle of the 18th century.

Reproduced from a photograph by Andrew Freeman, in the Organ Works.

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"Under the Leaves".....F. Thome
"Adagio Cantabile, from '4th Symphony".....Chas. M. Widor
"Melody in D".....Williams-Mansfield

Albums of Organ Music containing selections suitable for playing as Interludes: "Book of Organ Music" (Rogers); "The Organist's Own Book" (Orem); "Organ Music by American Composers"; "Organ Transcriptions" (Mansfield); "Organ Miscellany"; "Standard Organist."

Hymns as Practice Material

By Hans Hoerlein

HYMNS provide an excellent, inexhaustive source of material practice for the organist working on technical fundamentals. And, since good hymn playing is an art in itself, in which many organists are said to be experts, the student who devotes his deliberations primarily to hymn practice, it is a useful discipline and yields a considerable return in playing efficiency for the time utilized.

There is nothing better than hymn practice to develop extemporaneous playing. The finger subdivisions and playing legato provided the foundation for this, have been acquired by the student who has been accustomed to an able instructor and the pupil can proceed intelligently on his own. The practice will also develop sight reading; and it should proceed until hymns can be read off at sight, in proper tempo and good style.

A Road to Facility

THIS FOUNDATION acquired, there are other procedures in hymn playing which develop the necessary skill for advancement in organ playing. The hymn melody may be played with the right hand, on a solo stop, while the two manuals are used to play another, or another manual, in the bass part is played on the pedal. This develops useful coordination and, for practical purposes, permits variety in accompanying a hymn. It is useful in developing extemporized hymn preludes; and again, when playing hymns as music for funeral services or during communion services, the organist can, on end of combination to hold the interest and to develop facility with registration.

We may also practice the two upper voices on one manual, the two lower voices on another, contrasting the registration, the pedal playing the bass voice as an auxiliary effect.

Then, there is the rather difficult procedure of transferring the melody to the pedals, choosing a pedal stop with the manual couplers, perhaps playing the solo in the upper octaves of the pedalboard. The three lower voices can be played on one or two manuals, or even three, if we thumb a voice by playing on a lower manual, and then, in the finger couplers, the manual above. Perhaps no pedal stop at all may be used, but only manual to pedal couplers. There will be many opportunities here for musical effects and registration study, after the

opportunity not only to show that he is conscious of this trend but that he has a definite way of utilizing himself with it.

Interludes played on the organ should be of an entirely different nature and color than those which can be deftly inserted at the right moment. In order to achieve the best results

That the word *fugue* is derived from a Latin word (*fuga*) meaning flight? The word was suggested by the flight of the voices one after the other, in this form of musical composition.

That the band of Henry VIII consisted of two viols, three flutes, ten trombones, fourteen trumpets, a bagpipe, four tambourines and four drums? And people do pride of the curiosities of modern organ music.

That the first of all instruments to be stumped by a bow was the Arabian *rebab*? That Leonardo da Vinci, one of the greatest of painters in all time, and espe-

cial organist? (Peery); "Ecclesiæ Organum" (Carl); "Album of Transcriptions" (Stewart); "Organ Player" (Orem); "Organ Repertoire" (Orem); "Organist's Own Book" (Orem); "Organ Music by American Composers"; "Organ Transcriptions" (Mansfield); "Organ Miscellany"; "Standard Organist."

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Do You Know

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That the first of all instruments to be stumped by a bow was the Arabian *rebab*?

That Leonardo da Vinci, one of the greatest of painters in all time, and espe-

cially famous for his "The Last Supper" is said to have been a very accomplished performer on the viol da gamba?

That the Mozarrian orchestra had usually about thirty-five players; the Wagnerian orchestra, about sixty-four; and the present day orchestra, about one hundred? Berlioz, however, wrote at least one composition demanding four hundred and fifty instruments, including thirty grand pianos and thirty violins.

That in England of the Handel period operatic performances in the theaters were forbidden during Lent, and that in their stead occasional oratorios were given?

AUGUST, 1936



THE VIOLINIST'S ETUDE

Edited by

ROBERT BRAINE

It is the ambition of THE ETUDE to make this department a "Violinist's Etude" complete in itself.



Simplifying Violin Technique

By Kaare A. Bolgen

IT IS A POOR violinist who does not know that he can get neither the full volume nor resonance from his instrument if his intonation is not perfect; and most violin teachers stress this point, conscientiously warning the player that the intonation becomes poor. Nevertheless, it is a fact that a surprising number of players habitually violate this elementary and truly fundamental law of violin playing. Let us wonderingly ask if it is such afeat to be able to play a melody through one chosen pitch. Is this a gift reserved for genius only? Are there mysterious forces, a "sense of perfect pitch," through which means alone the violinist can hope to master the art of playing in tune?

Current opinion seems to favor explanations along such lines, in most cases simply blaming the ear. Unfortunately this excuse for poor playing is contradicted by our scientists, who tell us that the majority of ears, after suitable training, are perfectly normal. Defects in the perception of sound are far more frequent than, in contrast, corresponding defects in our sense of vision. Color blindness is much more prevalent than pitch deafness. Obviously there must be some other, more fundamental, habitual habit of playing with faulty intonation.

Given a chance to analyze their work, we find a vast number of the victims of this habit simply through carelessness, largely the result of the superstition that one must play in tune after going through a certain number of exercises in a certain number of years. Alas, nothing is acquired less automatically than the art of playing in tune. There are violinists who by arduous, stubborn practice have perfected a false sense of pitch, virtually depriving the violin of its effect, and proving that practice alone means nothing. Train the ears mean hard work and constant application; one must study the problem; one must know what to do before setting out; and above all, one must advance slowly and carefully.

The Mental Phase

AS FOR THE MEASURING of intervals with the fingers and the hand, watching half steps, and so on, this must always be done in the closest connection with the perception of the tone that is going to be played, that is, with the mental part

of the problem. After all, the preceding "mechanical" part of playing in tune can only help to make the task easier for the student. The fingers themselves are not endowed with any mysterious sense of hearing, as some people seem to believe. There is only one way to eliminate completely the hit or miss method of finding the string when the finger has been removed. The widespread habit of pulling a finger upwards and backwards as soon as it is released from the string, must be corrected. Here one can hope for improvement in intonation.

When the student has mastered the difficulty of keeping the very point of the finger hovering above its proper place on the string (the closer the better), he must learn to put it down as slowly as possible, but firmly, so that any "fishtail" around whatever. If a false note is played, he must, of course, go back to the preceding note and repeat.

Some object that putting the finger down slowly is the cause of a loss of time, and that the student wastes time on the string with the attempt to produce the sound. This student is advised, however, not to worry about the strength of the fingers while working on intonation. Accuracy can be gained only through this slowness of placement of the fingers gives control, and control means strength. There is no necessity for trying to smash the fingerboard.

The torchlight with which to dispel this tonal darkness is the constant application of the ear. While still playing a tone, one must form a definite idea of the coming one. It must actually be ringing in the ear; one must hear it, and sing the tone "in the head"; and, what is more, it must be done before the fingers have begun to move towards the tone in question. This



THREE VIEWS OF A FAMOUS INSTRUMENT
GUARNERIUS DEL GESE

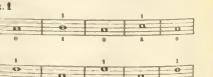
mental singing is a little trial of the imagination; but it is a trick of the violinist's art. It must become a habit. Many artists are blessed with the gift of doing this unconsciously; they have what is called "perfect" ear. Others are less fortunate; they must work. If one has difficulties in forming the sound picture of the tone, he may begin gradually emitting less sound, finally retaining it in the ear only.

Hearing Is Believing

BEGIN THIS PRACTICE with simple, extremely slow scales, while the first note is being played, sing, hear, perceive the next one. Then the finger is put down slowly and firmly, and the tone produced is compared with the tone already in the ear. Here is the slightest doubt, the slightest shade of difference, the finger should be lifted again, the back or forth as the need may be, and, that done, be put down once more; still with the preceived correct tone ringing in the ear of the performer. Note that the position of a misplaced finger must be never corrected while the finger is still ringing.

After the simple scales, one must work gradually in scales in fourths, four-octaves, broken chords, and so on, as well as on whatever else one might play, compositions as well as exercises. The importance of anticipating a tone before it is played cannot be stressed too much. And the student goes ahead intelligently, not hurrying down the scale, but in the ear, he should find no difficulties in detecting, not even when the succession of intervals concerned is of a most unusual nature. It takes patience, self-control, carefulness, and time.

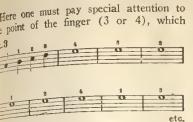
Simple exercises, like these, might prove helpful:



Use slow, whole bows. The α played before each fingered note heightens the necessity for concentration on listening. While still playing the α , one must retain in the ear the sound played previously, from which one must measure the distance of one finger. Stop the motion of the bow while the finger is being put down. When the lower fingering is used, the fingers 1, 2, 3, and 4 must be lifted (after each a) as little as possible, their relation to each other remaining unchanged.



THE ETUDE



Here one must pay special attention to the point of the finger (3 or 4), which must be held steadily above its place on the string while the lower note is played. This is a very useful trick for keeping the ear alert during changes of position. The bow must be stopped between the notes, while the finger very firmly slides to the new position. There should be no audible evidence of the change.

"Form" In Violin Playing

By Robert Francis

DIVERS golfers, tennis players, and other sportsmen know the importance of "form." They know that if they are to excel in their sport they must stand and move in a certain way.

This is also true of violin playing. There is a best way of holding and placing the fingers, a best way not best because it looks best but because it works best.

Most young violinists know how to hold the violin and bow correctly. But some of them do take the trouble to do what they know is correct. Evidently they do not think good form is important, but this is why it is important! There are three reasons: (1) The fingers will strike with more force and accuracy if the double-bows the fingers will be better able to rest on only the strings intended. (3) The hand will move more freely from the first position to upper positions where the elbow has to be drawn even further to the right.

The Bow

TO THE BEGINNER the correct manner of holding the bow may seem strange and awkward. Why must the thumb be bent at a right angle with the tip held against the node of the frog? Why should the little finger be so bent so that its tip rests on the tip of the scroll? Why should the arm bend at four joints: shoulder, elbow, wrist and fingers. In order to draw the bow straight and effect a smooth change, the wrist and fingers, as well as the shoulder and elbow, must be brought into play. But the wrist and fingers are not enough; the hand must be held correctly to hold the bow. The fingers, while holding the bow firmly, must rock back and forth (the thumb acting as a pivot) every time there is a change of bow; in doing this the little finger must balance the weight of the bow. No violin player can be considered better than a beginner who has not mastered the correct bow movement, which is such an important factor in securing good form in violin playing. Practice in front of a mirror. Stick to it until good form has become a habit.

If there is serious difficulty in properly supporting the violin, one should try vari-

Reaching Downward, as Preface to Stretching Upward

By Marion G. Osgood

Once a beginner on the violin finds his first serious difficulty when confronted with the finger extension problem. Stretching the fourth finger half a step above the first position, while still maintaining the normal position of the hand, is often the bugbear.

The E string is usually used in extension, the A string being required to push the little finger, which rests on B, upward to C; this is to be accomplished while keeping the hand firmly in correct position. The same procedure is used on the A string, the fourth finger stretching upward from D to E. Also the D string is utilized to this end, the fourth finger pushing up ward from A to B-flat. Then comes the G string, the fourth finger stretching upward from D to E-flat. This extension is found

to be as a rule, the hardest to accomplish.

The smaller the hand, or the shorter the fourth finger in proportion to the other fingers, the greater must be the effort required to make this effort a success. It has been helpful to reverse the order of these exercises. With the fourth finger pressed firmly upon C on the E string, leaving the other fingers free, slowly move the first finger back on the string, until F-sharp is reached (a flexible or long-fingered finger may even reach F-sharp by this process). From this same procedure on the following strings. In this way the muscles of the hand become a little accustomed to the action of stretching, the hand and fingers are encouraged to relax, and the future extensions are made easier.

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3699	Alles kann Leben. Ritter. Fuer	116	25
3700	Alles kann Leben. Ritter. Fuer	117	25
3701	Alles kann Leben. Ritter. Fuer	118	25
3702	Alles kann Leben. Ritter. Fuer	119	25
3703	Alles kann Leben. Ritter. Fuer	120	25
3704	Alles kann Leben. Ritter. Fuer	121	25
3705	Alles kann Leben. Ritter. Fuer	122	25
3706	Alles kann Leben. Ritter. Fuer	123	25
3707	Alles kann Leben. Ritter. Fuer	124	25
3708	Alles kann Leben. Ritter. Fuer	125	25
3709	Alles kann Leben. Ritter. Fuer	126	25
3710	Alles kann Leben. Ritter. Fuer	127	25
3711	Alles kann Leben. Ritter. Fuer	128	25
3712	Alles kann Leben. Ritter. Fuer	129	25
3713	Alles kann Leben. Ritter. Fuer	130	25
3714	Alles kann Leben. Ritter. Fuer	131	25
3715	Alles kann Leben. Ritter. Fuer	132	25
3716	Alles kann Leben. Ritter. Fuer	133	25
3717	Alles kann Leben. Ritter. Fuer	134	25
3718	Alles kann Leben. Ritter. Fuer	135	25
3719	Alles kann Leben. Ritter. Fuer	136	25
3720	Alles kann Leben. Ritter. Fuer	137	25
3721	Alles kann Leben. Ritter. Fuer	138	25
3722	Alles kann Leben. Ritter. Fuer	139	25
3723	Alles kann Leben. Ritter. Fuer	140	25
3724	Alles kann Leben. Ritter. Fuer	141	25
3725	Alles kann Leben. Ritter. Fuer	142	25
3726	Alles kann Leben. Ritter. Fuer	143	25
3727	Alles kann Leben. Ritter. Fuer	144	25
3728	Alles kann Leben. Ritter. Fuer	145	25
3729	Alles kann Leben. Ritter. Fuer	146	25
3730	Alles kann Leben. Ritter. Fuer	147	25
3731	Alles kann Leben. Ritter. Fuer	148	25
3732	Alles kann Leben. Ritter. Fuer	149	25
3733	Alles kann Leben. Ritter. Fuer	150	25
3734	Alles kann Leben. Ritter. Fuer	151	25
3735	Alles kann Leben. Ritter. Fuer	152	25
3736	Alles kann Leben. Ritter. Fuer	153	25
3737	Alles kann Leben. Ritter. Fuer	154	25
3738	Alles kann Leben. Ritter. Fuer	155	25
3739	Alles kann Leben. Ritter. Fuer	156	25

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The Romance of Felix Mendelssohn

(Continued from Page 488)

"We were just talking about Goethe—and that time in London."

"Were you?" asked Felix dutifully, for all his effort to smile. "It all seems so far away as though it belonged to a different person."

"Nonsense, Felix; don't talk like that!" reproved his mother. "Your great loss has made you nervous and listless. It is but natural; you and Papa were so close to each other. Life will go on. You are only twenty-four."

"Surely, you are looking forward to the new post at the Gewandhaus in Leipzig?" argued Fanny, eager to draw his mind to happier thoughts.

"Yes, we shall hope so," as bravely, the boy tried to force enthusiasm.

"It will be better than Düsseldorf, of course?"

"Oh, Düsseldorf was pleasant enough, after they allowed me to drop the direction of the Opera. I have had the proper feeding of the theater, and when they consented that I might concentrate on concerts and oratorio it went better."

He was of course referring to the charming girl, who was asked to be presented at his birthday. The fact was that of Madame Jeannenau, the widow of the pastor of a little French church in the vicinity, and the girl must have been one of her daughters. There was something about her that appealed to him.

The unspotted daughter of a country pastor, he had seemed wonderfully attractive to a young man who had known only riches and glamour and who, at twenty-four, was a courted figure in all the capitals of Europe. When the day for his visit to Mme. Jeannenau came, Felix found himself more excited than he had been in months. Not since his father's death had he looked forward to pleasure.

"But I never have done anything like that, Felix?"

"Of course not. Nor do I expect to do so now. I wrote them my views on the money question. I am willing to organize all the benefits they want, provided they are for charity; but not with myself as the object of such charity. Neither do I expect an excessive sum. By contrast, however, whatever I need for my living, I wrote them that, though my parents are fortunately rich, they expect me to be independent. It was my father's wish, in allowing me to devote myself to music, that I should not."

His voice broke treacherously as he spoke of his father, and he stopped. Fanny looked at him wistfully. Small use in trying to beguile him with talk of familiar things, since, start led where they might, all such locations but led back to some reference to their father, deepening the grief of Felix.

The Feminine Instinct

"BROTHER," she began after a pause, "I know that music means to you; but, at a hard time like this, even music is not enough to bring you to yourself." Felix made an impatient shrug. Fanny was resolutely on. "Even your music, dear, would be more complete if you had deeper and deeper interest in your life. Seriously, why do you not think of marrying?"

"I know nobody," he began.

"But do you look about you?"

"All right, then; perhaps one day I shall do that. And that seemed the end of the matter, more or less.

But some time later, when Felix was passing to return to Düsseldorf for the closing up of his affairs there, he met Fanny with a sly smile. "I've been thinking of all your good advice, Fanny," he halted; "but I am not the only one to have that in mind."

That spring, Felix did not go abroad. He spent some time with his people, and then set out for a tour of the Rhine country, staying himself in the beauty and the legend of that river he loved so well. There was that story of treasure in the Rhine;

perhaps some of it might be waiting for him?

A Princess in the Picture

WHILE walking one day on the river bank, he saw a little boat floating lazily with the tide, and in it a singularly beautiful young girl. She wore a straw hat tied under her chin with black velvet ribbons, and her lap was full of colorful dolls and dainties that she must recently have gathered. She was a lovely picture, and Felix's heart leaped at the sight of it. Then, as usual, he had two distinct reactions—to leave the girl alone, and to try to recapture the thrill of the moment in music.

And so he entered a new thought upon in his mind, overshadowing everything else. Why must it be music alone? Why not open his heart to a full living of life? Why reject anything as lovely as this? Perhaps he was his share of the treasure of the Rhine?

He made inquiries about the identity of this charming girl, who was asked to be presented at his birthday. The fact was that of Madame Jeannenau, the widow of the pastor of a little French church in the vicinity, and the girl must have been one of her daughters. There was something about her that appealed to him.

The unspotted daughter of a country pastor, he had seemed wonderfully attractive to a young man who had known only riches and glamour and who, at twenty-four, was a courted figure in all the capitals of Europe. When the day for his visit to Mme. Jeannenau came, Felix found himself more excited than he had been in months. Not since his father's death had he looked forward to pleasure.

The little country house was bare and plain, but Felix saw at once that his hostess was a lady of distinguished refinement. There was a touch of music and travel, and then Mme. Jeannenau rose to call her daughter. Felix remembered vividly the picture of the girl in the boat, and felt an odd excitement pulsing through him again. Then the door opened, a girl entered, and he saw that it was not the lady of his desires. Only then did he fully realize how ardently he had longed to meet her. This was a charming young girl, who was saying before him. But—? He greeted her mechanically, feeling rather heavy all over. Then the door opened again; and the right girl entered.

"My second daughter, Cécile," said Mme. Jeannenau. Felix bowed low; and when his head was lifted and their eyes met, then Felix knew that he had at last found the one girl he sought.

Cécile Jeannenau was but seventeen at the time, and very lovely. Gently, she met the distinguished visitor welcome, showing that she knew him well. In music, But, to the bedazzled young man, it made very little difference what she said. She had only to be herself. Felix had fallen in love.

A Youthful Idyl

THERE WERE MANY happy meetings in the garden rectory, with outings, boat rides, river trips, through the forest. Felix and his friend had a great glee, often once more to open his heart to happiness. But, with his holiday there done, he continued his tour without having declared himself.

It was the first time I am in love," he reasoned seriously enough, "and I must know my way. I want to do everything for Cécile, her brother, her parents; but I am a musician, and musicians are best at

(Continued on Page 530)

VOICE QUESTIONS

Answered

By Frederick W. Wodell

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

The Voice-Teacher

Q.—Do you favor the study and singing of very selections in French? I have good translations available. It might be admitted that no translation can be exact, but the proper use of the vocal apparatus, the meaning and mood of the original. Then there can be some improvement in range and fullness of voice.

Q.—What terms is used in reference to the voice, and the terms "timbre" and "quality" synonymous?

Q.—Do "dark" and "rich" have the same meaning?

Q.—What about "high" and "low"?

Q.—Is it true that a soprano voice is "richer" or "darker" in quality than a tenor, and the quality of a soprano is higher than an alto?

Q.—A recent controversy over the "Moveable System" is an old one. The system has a success of its own in America, where it is in common use among the best teachers.

Q.—Of course almost anyone can recognize a good quality or a distinctly "true" tenor voice on the radio. Is it the same in concert?

Q.—I have never heard a radio singer announced as a soprano, but I have seen a classical singer in teaching sing "High C" and then Dr. Hanson told me "I decided stand against her." Mr. Miller stated that he had never heard a radio singer sing "High C" and that Dr. Hanson Hinsa of the Rochester system is given credit for "developing and training" a radio singer, "but she is not a radio singer, still reading without syllables," and with piano accompaniment.

Q.—Of course almost anyone can recognize a good quality or a distinctly "true" tenor voice on the radio. Is it the same in concert?

Q.—I have never heard a radio singer announced as a soprano, but I have seen a classical singer in teaching sing "High C" and then Dr. Hanson told me "I decided stand against her."

Q.—I have never heard a radio singer announced as a soprano, but I have seen a classical singer in teaching sing "High C" and then Dr. Hanson told me "I decided stand against her."

Q.—In The Etude of April, 1934, page 25, it is stated that "radio voices are incomparable. The text says:

From that one would suppose that singer's voices are incomparable. Yet, in another illustration of irregular form, the voice of a soprano is present; and Illustration 3, with a sharp "prettiness" and Illustration 4, with a "good quality and good vibrato." Are not the illustrations switched? The text says: "The soprano's voice is incomparable."

Q.—A. 1.—They are commonly used as synonymous. See the note from Henry W. Zay, in "Practical Psychology of Singing," make a valuable use of the term "timbre" in a musical sense.

2.—Probably to most people they do. A "dark" voice is "dark" in color, yet not "rich" in quality.

Q.—I am a tenor, twenty-one years old. In my case, would you suggest what exercises I should do to improve my voice?

Q.—I am a tenor, twenty-one years old. I have a rather thin, somewhat nasal voice.

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Music, Heavenly Maid

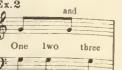
"What have the genitures of the past done? They have crystallized human emotions in art form. The hand of man has given the love of man for woman, of woman for man, the search for God, and every sort of love in the adagios of Beethoven, a glimpse of Heaven itself. Or, where the so-called personal or human element has not been the inspiration, it is the perpetual search for beauty itself; whether it is in the austere and architectural figures of Bach, or in the graceful, tender arabesques of a Mozart symphony."—Walter Damrosch.

Combining Different Rhythms

By Reginald Martin

THOSE who have difficulty in playing those who have difficulty in playing the first two will see this disappear when they grasp the fact that the two rhythms played together produce

Ex. 1



Suppose we have two notes in the right hand and three in the left. The first note in each hand is, of course, sounded with the first of the other; the first 16th note in Ex. 1 is the second bass note; and the second 16th is the second note of the right hand. Therefore we could count one, two, and three, with the "one" being the second note of the triplet. But care must be taken to play the notes of the triplet evenly; and of course, that applies equally to the slower notes. The following will illustrate all of this adequately:

In the case, however, of three notes against four or five against six, the writer knows of no sub-easy solution, except that if the first note in each group is

played with the first of the other, and the other notes of each group are played

evenly, the notes thus come in their correct order. Thus in the *Fantastique* *Impromptu* of Chopin the groups of four 16ths in the right hand can very easily be played evenly because they are continuous, and so can the triplets in the left hand, if played alone. The only difficulty here is to watch left hand notes to see the "three" in the third note of the triplet. But care must be taken to play the notes of the triplet evenly; and of course, that applies equally to the slower notes. The following will illustrate all of this adequately:

In the case, however, of three notes against four or five against six, the writer knows of no sub-easy solution, except that if the first note in each group is

Making Old Etudes Work

By Doris Franklin

PERHAPS the use I make of old Etudes may be of interest to other teachers.

My pupils are encouraged to give individual recitals, as well as class, in planning such a recital, it is often helpful to choose a theme for the pupils to give. I have had success in giving them recitals plays three or four numbers, and others of the class play only one, with most of the numbers of the chosen type.

When a pupil chooses a topic, only a few, if any, of the pupils may find the right

style of pieces in their instruction books. So we go to the old Etudes, and we usually find just what is wanted.

In a spring recital, given in March, by a twelve-year-old girl, eight of the seven pieces given were from my old Etudes. In our last program a "Piano Recital" by a nine-year-old girl, seven of the ten pieces were from *Tui Ervin*. I loan them to the pupils; and after the recital they are returned for future use.

Ringing Doorbells To Get Pupils

(Continued from Page 480)

a foundation in piano playing, so why hold your children's music back for a year?

Whereupon came the almost fierce query, "Do you think for one minute that I could not teach my own kids better than anyone else could teach them? I know them better than anyone else, because I'm their mother. It won't take me five years to learn how to play the piano when I can play it, I can teach my kids what I know, can't I? I'm going to a school that advertises that they can teach you to play the piano ten lessons. I'll give 'em a year, if I don't learn to play it, then thought better of it and pieced it together to keep as a kind of museum piece."

On another occasion the wife of a successful business man engaged me to teach her stepchild. When the father heard that way to pay one dollar and half a lesson, which was what I charged at that time, he was scandalized and furthermore, the husband of the child was a doctor. The child was born when she was old enough, she was to take lessons of the same teacher who had taught her Great-aunt Somebody thirty years before and was very much cheaper. The stepmother was very angry and much embarrassed.

In closing I should like to quote from a little poem which I often recite to myself when discouragement and doubt assail me, as they sometimes will, the most courageous of us. I do not know who wrote it, nor do I remember it all, but here are four lines:

"I know not who made the world.
Nor what it's all about;
But in my heart's a little flame
That no one can put out."

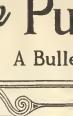
The Panoply of Battle

WHEN RINGING doorbells I usually

was saluting as though to war. But instead of

THE ETUDE

The Publisher's Monthly Letter
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MUSIC STUDY
EXALTS LIFE



JUNIOR ETUDE

CONDUCTED BY ELIZABETH A. GEST

Wake Robin
By Harriet B. Pennell

Street Cries
THE BANANA MAN
By Olga C. Moore

John Cavarro sells bananas,
Yellow, green, and brown.
People buy the sunripe fruit, when
it is brought to town.

Actual Music

Ba-na-na, ba-na-na—nast

Ripe ones with the dark brown spots, are
Passed with scornful eye.
Really, they are much the best, and
Are the ones to buy.

A Lesson From a Rose
By Carmen Malone

Last week I watched a rose unfold
Upon a leafy stem,
I saw a small green bud expand
To touch its sister, and bring
With it the rose's first smile
With joy its sides were split,
Revealing lovely shades of pink,
Warm pink within each slit;
The rose had swelled, curved petals spread
To strike a graceful pose,
So, slowly, patiently was formed
A fragrant, full rose.

At times when I am practicing
On music new to me,
I find no art to skip a bar,
Or to skip two others,
Or else to strew them lightly as
My eyes roam down the page,
In search of easy passages;
But now I shall engage
In careful practice—step by step
I find my patience grows—
I am not unkind and took
A lesson from a rose.

The Rest Makes a Bow
By Gladys Hutchinson

The rest is a very unusual little fellow.
He's like a good tap dancer, in as much as he can express everything he feels with saying a word, but instead of expressing it with his feet as the tap dancer does, he expresses it with his head.

So, the time you see a rest you should lift your hand slightly from the keyboard. The lifting of your hand means silence for the rest, and suggests a "how" or a "nod" of the head.

Your hand, of course, is the interpreter for you, even as it is the interpreter for the notes. Either would be quite helpless without the other.

In counting your next piece say the word "how" (or "nod" if you prefer), whenever you come across a rest, and then neither note nor rest will be offended from lack of

itself it made! Now that he counted aloud, it seemed even so much easier to play his piece.

He kept on, singing, "One, two, three, four," and he hoped Rena would hear him. Then she would know that he did not need her to teach him.

After several days of good practice his teacher said he could play at the concert. Then, unexpectedly, he began to feel frightened. That afternoon, when he saw the concert room decorated with flowers he began to wonder if he was equal to the occasion. How he longed to be just as good as Rena, who had been practicing all the season, instead of just a good start toward the end.

But, when he felt the keyboard under his fingers, he remembered to talk to the piano, not his own loud, course, but to himself, and he played with a smile again. Every time he clapped his hands he had finished, so he thought he must have played well, but a lamp came into his throat when he heard his teacher call Rena to the platform. She was the medal!

But then something happened. He heard his mother say, "I hope Louis will have a surprise for him." There she stood, holding a shiny violin. "If you practice as well as you have been doing lately, your father says you may take violin lessons."

Louis smiled and thanked her, but he was too surprised and pleased to really say anything.

On the way home Rena caught up to him. "Sorry I did not help you to practice," she said, "but I'm awfully glad you got the violin."

"Thanks," replied Louis, "but you really did help me. I heard you counting out loud and I tried it. That's how I learned to play Wake Robin so well and got the violin."

Keyboard Road-Map
By Gladys Hutchinson





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